

*E Leadbetter*

*1917*

# THE MERRY WIDOW

MUSIC BY  
FRANZ LEHAR

Arranged for the piano  
by  
H.M. HIGGS.

VOCAL SCORE

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E. Leadbitter  
59

# THE MERRY WIDOW.

New Musical Play.

ADAPTED FROM THE GERMAN OF  
VICTOR LEON AND LEO STEIN.

LYRICS BY  
ADRIAN ROSS.

MUSIC BY  
FRANZ LEHAR.

ARRANGED FOR THE PIANO  
BY  
H. M. HIGGS.

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Produced by Mr. GEORGE EDWARDES.

# THE MERRY WIDOW.

## Dramatis Personæ.

VICOMTE CAMILLE DE JOLIDON	...	...	...	...	...	...	MR. ROBERT EVETT.
MARQUIS DE CASCADA	...	...	...	...	...	...	MR. LENNOX PAWLE.
M. DE ST. BRIOCHE	...	...	...	...	...	...	MR. GORDON CLEATHER.
GENERAL NOVIKOVICH ( <i>Military Attaché</i> )	...	...	...	...	...	...	MR. FRED KAYE.
M. KHADJA ( <i>Counsellor of Legation</i> )	...	...	...	...	...	...	MR. V. O'CONNOR.
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WAITER AT MAXIM'S	...	...	...	...	...	...	MR. R. ROBERTS.
				AND			
PRINCE DANILO ( <i>Secretary of Legation</i> )	...	...	...	...	...	...	MR. JOSEPH COYNE.
				AND			
BARON POPOFF ( <i>Marsovian Ambassador in Paris</i> )	...	...	...	...	...	...	MR. GEORGE GRAVES.
NATALIE ( <i>Wife of Popoff</i> )	...	...	...	...	...	...	MISS ELIZABETH FIRTH.
OLGA ( <i>Wife of Novikovich</i> )	...	...	...	...	...	...	MISS NINA SEVENING.
SYLVAINÉ ( <i>Wife of Khadja</i> )	...	...	...	...	...	...	MISS IRENE DESMOND.
PRASKOVIA	...	...	...	...	...	...	MISS KATE WELCH.
LOLO	}	<i>(Girls at Maxim's)</i>	...	...	...	...	MISS AMY WEBSTER.
DODO							MISS DOROTHY DUNBAR.
JOU-JOU							MISS DOLLY DOMBEY.
FROU-FROU							MISS DAISY IRVING.
CLO-CLO							MISS PHYLLIS LE GRAND.
MARGOT							MISS MARGOT ERSKINE.
ZOZO							MISS GERTRUDE LISTER.
FIFI							MISS MABEL RUSSELL.
				AND			
SONIA ( <i>the Merry Widow</i> )	...	...	...	...	...	...	MISS LILY ELSIE.

## Synopsis of Scenery.

ACT I. THE MARSOVIAN EMBASSY IN PARIS.

ACT II. GROUNDS OF SONIA'S HOUSE, NEAR PARIS.

ACT III. MAXIM'S RESTAURANT, PARIS.

Stage Director	...	...	...	...	...	MR. J. A. E. MALONE.
Musical Director	...	...	...	...	...	MR. BARTER JOHNS.

# THE MERRY WIDOW.



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# THE MERRY WIDOW.

No. 1.

## Act I.

### OPENING CHORUS.

Words by  
ADRIAN ROSS.

Music by  
FRANZ LEHAR.  
Arranged for the Piano by H. M. HIGGS.

*Prestissimo.*

Piano.

The piano score for the Opening Chorus of The Merry Widow, Act I, is written for piano. It consists of five systems of music. The first system is marked *Prestissimo.* and *f*. The second system is marked *f*. The third system is marked *fz*. The fourth system is marked *ff*. The fifth system is marked *ff* and *rit:*. The score features complex piano textures with triplets and sixteenth notes in the right hand, and a steady bass line in the left hand.



## Marcia.

First system of musical notation for the 'Marcia' section. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time. The first measure has a treble clef and a bass clef, with a *mf* dynamic marking. The melody in the treble clef starts with a quarter note, followed by eighth notes, and then a quarter note. The bass clef part consists of a steady eighth-note accompaniment. There are accents over the first and third notes of the treble melody.

Second system of musical notation. The treble clef melody continues with eighth notes and quarter notes. The bass clef part remains a steady eighth-note accompaniment. A *fz* dynamic marking appears in the third measure of the treble clef.

Third system of musical notation. The treble clef melody features a *f* dynamic marking in the second measure. The bass clef part continues with eighth notes. There are accents over several notes in the treble melody.

Fourth system of musical notation. This system features triplets in both the treble and bass clefs. The treble clef has a *f* dynamic marking, and the bass clef has a *ff* dynamic marking. The system concludes with a *p animato* marking and a triplet of eighth notes.

Fifth system of musical notation. The treble clef part is mostly rests, with a final quarter note marked 'Now'. The bass clef part continues with eighth notes and triplets. A *mf* dynamic marking is present in the third measure. The system ends with a double bar line and a key signature change to one sharp (F#).

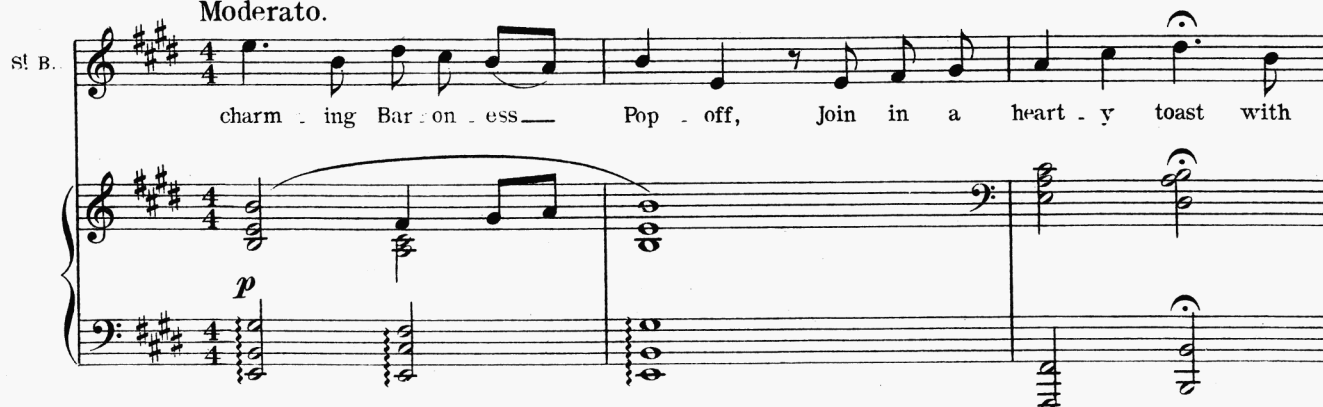
## Allegretto.

St. B. 

St. B. 

St. B. 

## Moderato.

St. B. 

St B. me! NATALIE I

Three times three to Bar.on.ess— Pop.off, Hail her a - gain with three times three!

CHO. Three times three to Bar.on.ess— Pop.off, Hail her a - gain with three times three!

Three times three to Baron.ess Pop.off, Hail her a - gain with three times three!

*mf*

NAT. *Allegro.*

thank you dou.bly for your kind - ness That you so heart.i - ly ex -

*p*

NAT. *rit:* *allargando*

- press, It makes me proud both as your host - ess And as a

*rit:*

NAT. *animato*  
 true Am - bas - sa - dress. This par - ty has a dou - ble

NAT. *rit.*  
 mean - ing, For when your plea - sure you e - vince You hon - our our sove - reign, His

NAT. *Tempo di Mazurka.*  
 High - ness, Mar - so - via's great and no - ble Prince. Your

NAT.  
 kind ex - pres - sions will con - tent him, For when I bid you come to

NAT.  
 dance Un - wor - thi - ly I rep - re - sent him; I'm Mar - so - via, here in



NATALIE.

France Your kind ex-pressions will con-tent him, For when I bid you come to dance Un-

SYLVAIN.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

PRASKOVIA.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

OLGA.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

CAMILLE.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

KHADJA.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

ST BRIOCHE.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

CASCADA.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

NOVIKOVICH.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

We hope it will not dis-con-tent him, If we should bless the lucky chance That

CHO.

We hope it will not dis-con-tent him, If we should bless the lucky chance That

We hope it will not dis-con-tent him, If we should bless the lucky chance That



*rit.*

NAT. wor - thily I rep - re - sent him, I'm Mar - so - via here in France.

SYL. sends you now to rep - re - sent him, As Mar - so - via here in France.

PRAS. sends you now to rep - re - sent him, As Mar - so - via here in France.

OLGA. sends you now to rep - re - sent him, As Mar - so - via here in France.

CAM. sends you now to rep - re - sent him, As Mar - so - via here in France.

KHAD. sends you now to rep - re - sent him, As Mar - so - via here in France.

St B. sends you now to rep - re - sent him, As Mar - so - via here in France.

CAS. sends you now to rep - re - sent him, As Mar - so - via here in France.

NOV. sends you now to rep - re - sent him, As Mar - so - via here in France.

*rit.*

CHO. sends you now to rep - re - sent him, As Mar - so - via here in France.

*rit.*

sends you now to rep - re - sent him, As Mar - so - via here in France.

*rit.*

*p* *rit.* *f* 14

*Allegro moderato.*

*ff* *fz*

Nº 1a

## BALL-MUSIC.

Walzer.

Piano.

*mf*

*p*

*f*

*mf*

*f*

Nº 2.

## DUET:- (Natalie and Camille.)

"A DUTIFUL WIFE"

Allegro moderato.

Natalie.

Piano.

We are a - lone,

NAT.

there's no - one here!

CAMILLE.

I'd wish to be so al - ways,

NAT.

I've some - thing I must say to you,

CAM.

dear!

There's some thing



NATALIE.

CAM. that I must tell you too! No, please! I

NAT. can - not lis - ten to words like these! Yet you can hear them, tho' I am still, - I

*rit.* *a tempo*

NATALIE.

CAM. That, dear - est friend, is what I have read.ed.  
long to say them, and I will, - I will!

NAT. It's time this was end - ed - It's time you were wed - ded!

CAM. Was end - ed? A wife for me?

## Allegretto.

CAM. That can not be; For you are my love, the love — for

*p* *mf* *rit.*

NAT. *a tempo* I beg of you, dear, You will not tell me what I must not hear! For

CAM. me!

*pp a tempo*

## Allegretto moderato.

NAT. I am a du - ti - ful wife, An - oth - er is lord of my life. It

*pp*

*Red. \**

NAT. brings but trou - ble and dan - ger To lis - ten to love from a strang - er. My

*f* *p*

*Red. \**

NAT. 

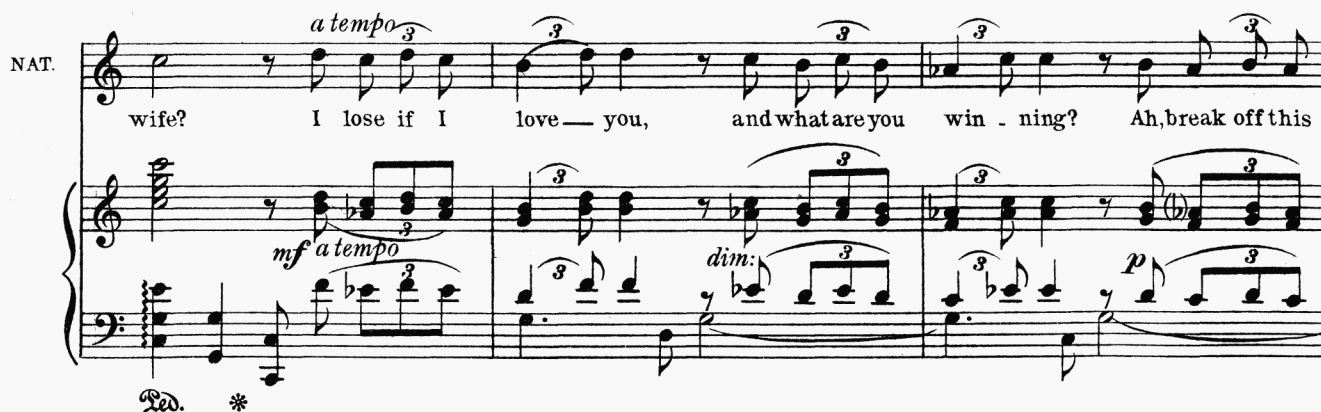
vows I can nev - er re - call, So what is the end of it

NAT. 

all, But sor - row and per - il and strife, When I am a du - ti - ful

*p* *pp* *rit:*

*rit:* *Ed.* \*

NAT. 

wife? I lose if I love — you, and what are you win - ning? Ah, break off this

*mf a tempo* *dim.* *p* *rit:*

*Ed.* \*

NAT. 

fol - ly while yet it's be - gin - ning! Take care, take care! my

*Allegretto.* *pp* *rit:*

NAT. friend, be ware! And do not play With fire to - day! Stamp

NAT. out the brand Ere it is fanned, Or from its sleep The flame may

NAT. leap! Tho' it may be but a child - ish game, Yet you may

NAT. set your house a - flame! The blaze you start May sear your



NAT. heart! Play not with fire then, friend Be - ware! *Allegretto moderato.*

CAM. Yes, you are a du - ti - ful

*mf* *pp*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

CAM. wife; It goes to my heart like a knife! But spite of the bars that may

Red. \*

CAM. sev - er, I love you, and love you for ev - er! And

*f* *p*

Red. \*

CAM. tho' we are al - ways a - part, The love will live on in my heart Un -

*p*

CAM. *til I grow old in the strife, While you are— a du - ti - ful*

CAM. *wife! I know there is per - il, but yet I would dare— it! To lose you for*

NATALIE. *Allegretto.*

CAM. *ev - er, ah! how could I bear— it! Take care, take care! My*

NAT. *friend, be - ware! And do not play With fire to - day! Stamp*

CAM. *mean to dare— I mean to dare, Though du - ty bars the way;*

NAT. out the brand Ere it is fanned, Or from its sleep The flame may

CAM. But du - ty's call, that is not all— Love

NAT. leap! Though it may be but a child - ish game, Yet you may

CAM. has a word to say. You will love me yet,

*mf* *p*

NAT. set your house a - flame! The blaze you start May sear your

CAM. Take care, Be - ware, And in your heart The flame will start!

*mf* *p*

NAT. heart! Play not with fire, then, friend, Take care!

CAM. For love will bid you dare, And then you will not care!

*Red.* \*

Nº 3.

## ENTRANCE. SONG.— (Sonia.) and CHORUS.

"IN MARSOVIA"

Allegro.

Piano.

*fp*

*pp*

*con Ped.*

*p*

*cresc.*

*mf*

*f*

The musical score is written for piano in 3/4 time, key of D major (two sharps). It consists of five systems of staves. The first system begins with a treble clef and a key signature of two sharps, followed by a 3/4 time signature. The tempo is marked 'Allegro.' and the instrument is 'Piano.' The first system includes a forte-piano (*fp*) dynamic and a 'con Ped.' (con pedal) instruction. The second system features a piano (*p*) dynamic. The third system includes a crescendo (*cresc.*) instruction. The fourth system features a mezzo-forte (*mf*) dynamic. The fifth system features a forte (*f*) dynamic. The score includes various musical notations such as chords, single notes, and slurs, indicating a complex and expressive piece.

*dim:*

**Tempo di Mazurka.**

SONIA.

Gentle men, I pray!

How polite you are!

CASCADA.

We cannot tear ourselves away!

From our evening

*p*

SON.

What things you say!

Stop it, pray!

No more now, kindly,

S! BRIOCHE.

We're dazzled by your beauty's ray, Groping blindly!

CAS.

star!

*Red.*

\* *Red.*

\*

SON. Gen - tle - men! Now, don't re - peat it, pray!

St B. Our heart - felt hom - age let us pay! Be - fore our rul - ing

CAS. Our heart - felt hom - age let us pay! Be - fore our rul - ing

CHO. MALE CHORUS. Our heart - felt hom - age let us pay! Be - fore our rul - ing

Our heart - felt hom - age let us pay! Be - fore our rul - ing

*p* *Red.* \* *Red.*

SON. You real - ly are too good to me, you are! *rit:* I have - n't been in

St B. star, Our fair - est star!

CAS. star, Our fair - est star!

CHO. star, Our fair - est star!

star, Our fair - est star!

*p* *rit:*

\* *rit:*

## Mazurka.

SON. *pp a tempo*

Pa- ris long, And when I meet a man I'm al-ways say- ing

SON.

some-thing wrong, I'm so Mar- so- vi- an! For when a man would

*Red.* \*

SON. *mf* *p*

wed a girl In my own na- tive land, He does- n't call her

*Red.* \*

SON. *pp*

star and pearl And want to kiss her hand. Says he, "Let

*Red.* \* *Red.* \*

SON.

Animato.

us get married now, We are both growing big, My father has a cow, And your

Animato.

*mf* *cres:*

*ped.* \*

SON.

mo - ther has a pig." That's how it's done, you know, For

st BRIOCHE.

Oh!

CASCADA.

Oh!

CHO.

Oh!

Oh!

8

*f rit:* *f a tempo* *rit:* *p*

2nd.



## Valse.

SON. 

that is how we wed. There's no thing more that need be said,

SON. 

But ask Pa - pa and dear Mam.ma, That's how we mar.ry in Mar.so.vi.

SON. 

a! Ah! St BRIOCHE. Court.ing such as that Is ex.treme.ly CASCADA. Court.ing such as that Is ex.treme.ly

CHO. 

Ha! ha! That's how they go!

SON. Look out for mon - ey, then ask Pa -

st B. flat! We don't do it so!

CAS. flat! We don't do it so!

CHO. We do it so real - ly you know!

We do it so real - ly you know!

*rit.*

Allegro.

SON. - pa When you're in Mar - so - vi - a!

st B. st BRIOCHE.

CAS. When you are CASCADA.

When you are

CHO. Tell us some more of your

Tell us some more of your

Allegro.

*f* *p* *f a tempo*

SONIA:  
*rit.*  
With us a marriage

SON. *rit.* With us a marriage

St. B. mar - ried Tell us what then?

CAS. mar - ried Tell us what then?

CHO. wo - men and men! When they are mar - ried, Well, what then?  
wo - men and men! When they are mar - ried, Well, what then?

8

*f* *rit.* *rit.*

Mazurka.

SON. is for life. We don't ad - mire di - vorce. If some - one courts an -

St. B. *pp* Real - ly? Tru - ly?

CAS. *pp* Real - ly? Tru - ly?

CHO. *pp* Real - ly? Tru - ly?

*pp*

*Red.* \*

SON. *oth-er's wife, He will be shot, of course. And if a wife to*

St B. *If a wife is un - ru - - ly?*

CAS. *If a wife is un - ru - - ly?*

CHO. *If a wife is un - ru - - ly?*

*Red. \**

SON. *oth-er men Should give a look or two, Her husband takes a*

St B. *Then her hus - - band.-*

CAS. *Then her hus - - band.-*

CHO. *Then her hus - - band.-*

*mf p Red. \**



SON. *f* Ha, ha, ha, ha, ha! Just as in Mar-so-vi.

St. B. see! Ah, I don't do so!

CAS. see! Ah, I don't do so!

CHO. Real-ly, you know! That is not so!  
Real-ly, you know! That is no so!

*mf*

SON. *rit.* - a, As we do in

St. B. *rit.* A wo-man I would nev-er strike!

CAS.

CHO.

*p rit.*

*Ed.*

\*

SON. Mar - so - vi - a! Ha!

St. B. We're not in Mar - so - vi -

CAS. I'll let you beat me if you like. We're not in Mar - so - vi -

CHO. We're not in Mar - so - vi -

We're not in Mar - so - vi

*Red.* *f* *mf* *f*

Allegro.

SON. ha!

St. B. - a!

CAS. - a!

CHO. - a!

Allegro

*ff*

No. 3<sup>a</sup>

## BALL - MUSIC.

Walzer.

Piano.

*mf*

*p*

*f*

*mf*

*f*



Nº 4.

## SONG.—(Danilo.)

"MAXIM'S"

Allegretto.

Piano.

Piano introduction in G major, 2/4 time. The right hand features a series of chords and single notes, while the left hand plays a simple bass line. Dynamics include *f* (forte) and *p* (piano).

Allegretto moderato.

DANILO.

First vocal entry for Danilo. The melody is in G major, 2/4 time. The piano accompaniment provides harmonic support. Dynamics include *f* (forte) and *pp* (pianissimo).

My Fa-ther-land, it is for

DAN.

Second vocal entry for Danilo. The melody continues in G major, 2/4 time. The piano accompaniment is consistent. Dynamics include *f* (forte).

thee. I ought to work from one to three; Though

DAN.

Third vocal entry for Danilo. The melody continues in G major, 2/4 time. The piano accompaniment includes trills (*tr*) in the right hand. Dynamics include *mf* (mezzo-forte).


as there is - n't much to do, I on - ly come at half - past two! But

DAN.  work - ing so ex - hausts a man, And I take all the rest I

DAN.  can; I need a sleep to put me right, And that's why

DAN.  I sit up all night! I'm ve - ry bu - sy at my club: We have a

DAN.  hun - dred on the rub; I lose a thou - sand of the best, Then

DAN.  get the girls to take the rest. I go off to Max - im's, Where

*p rit.* *p a tempo*

AN.  fun and fro - lic beams, With all the girls I chat - ter, I

DAN.  laugh and kiss and flat - ter! Lo - lo, Do - do, Jou - jou, Clo -

*p*

DAN.  - clo, Mar - got, Frou - frou! For sur - names do not mat - ter, I take the first to

## Animato.

DAN.  hand And, then the corks go pop. We dance and nev - er

*pp*

DAN.  stop, The La - dies smile so sweet - ly, I catch and kiss them

DAN.  neat - ly! Lo - lo, Do - do, Jou - jou, Clo - clo, Mar - got, Frou -

*p*

Red. \*

DAN.  - frou. Till I for - get com - plete - ly My dear old Fa - ther

## Allegretto moderato.

DAN. *im's* 2. Then I re - fresh my ja - ded brain With lit - tle

DAN. sup - pers and cham - pagne. And look in - to the la - dies'

DAN. eyes Till they and I are close al - lies! So

DAN. in a glass of gold - en wine. An en - tente

DAN.

cor - di - ale I sign; For I can do that sort of

DAN.

thing, As well as an - y oth - er king! Then

DAN.

I al - low the love - ly sex To wear my arms a - round their necks, And

DAN.


give the wai - ter at the door An or - der for a doz - en more! I'm


DAN.  hap - py at Max - im's, Where fun and fro - lic beams! With

*a tempo* 

LAN.  all the girls I chat - ter, I laugh and kiss and flat - ter! Lo -

 *p*

DAN.  - lo, Do - do, Jou - jou, Clo - clo, Mar - got, Frou - frou, For

 *Ad.* \*

DAN.  sur - names do not mat - ter I take the first to hand And, then the corks go

*Animato.*  *pp*

DAN. 

8 pop, We dance and nev - er stop The la - dies smile so sweet - ly, I

DAN. 

5 catch and kiss them neat - ly Lo - lo, Do - do, Jou - jou, Clo -

*p*

*Ped.* \*

DAN. 

- clo, Mar - got, Frou - frou Till I for - get com - plete - ly My dear old Fa - ther -

*f*

DAN. 

- land.

*Allegro.*

*ff*



Nº 5.

## SONG. (Camille.)

"HOME"

Camille. Allegretto.

Piano.

Camille. Allegretto.

Piano.

*f* *p* *mf* *pp*

CAM. If I could go with you, Be yond the dis tant blue,

CAM. To some fair land un known, Where we were all a lone,

CAM. No more would I de mand, Than, with you hand in hand

CAM. To wan - der through that ma - gic land. That is the

CAM. ma - gic that fills the hap - py home, The storm - y

CAM. world may be wild as o - cean foam, We shall not

CAM. care what the wea - ry world may do, You're all the

CAM. world to me, and I to you.

## Più lento.

CAM. Ah, that is all to live for tru - ly, Can hap - pi - ness be

CAM. found else - where? On - ly the sun and sky a - bove

CAM. Smil - ing on me and her I love! Ah, when the world is

CAM. all un - ru - ly, One re - fuge we can find from care,

CAM. It is the home, It is our home and hap - pi - ness is there, yes there.

## Allegretto.

CAM.

*p* *mf* *pp*

CAM.

Yet all the love - ly dream Is but a bub - ble's gleam,

CAM.

A rain - bow's mag - ic ray That breaks and fades a - way,

CAM.

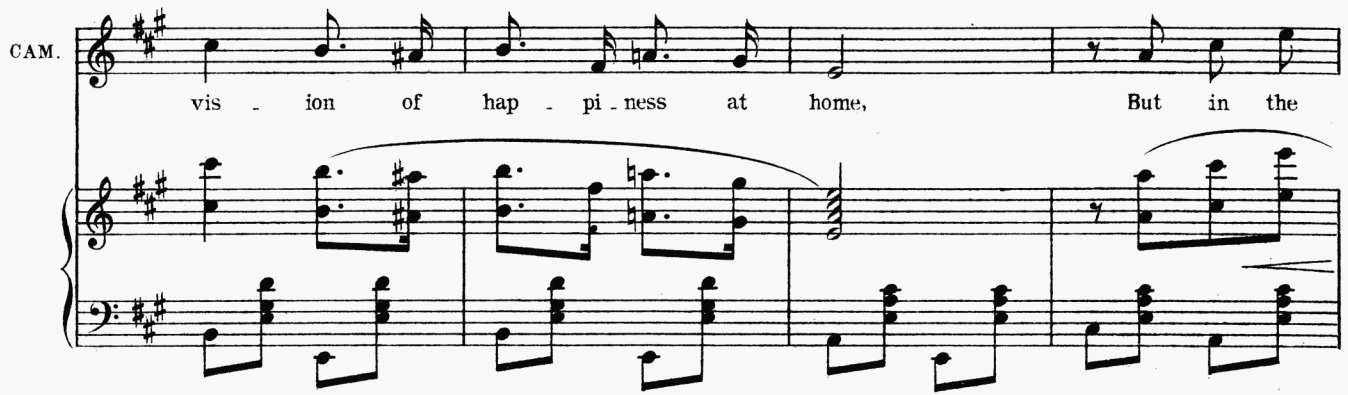
The home I thought so fair We find not a - ny - where,

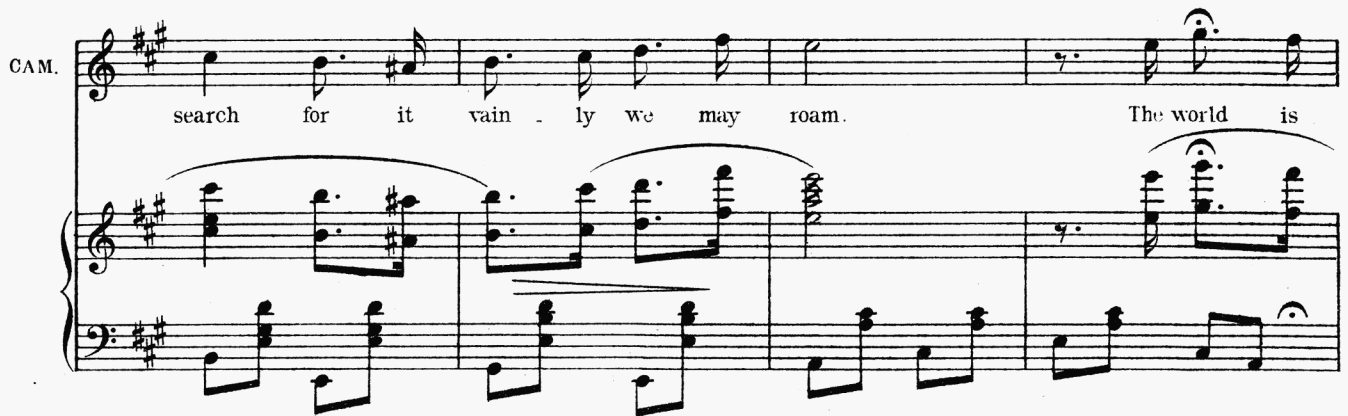
*pp*

CAM.

'Tis but a cas - tle in the air. That is the

*pp*

CAM.  vis - ion of hap - pi - ness at home, But in the

CAM.  search for it vain - ly we may roam. The world is

CAM.  cold that we have to wan - der through, Though you're the

CAM.  world to me and I to you. *p*

CAM.

Ped. \* Ped. \* Ped.

CAM.

You're all my world, I'm the world to

\*

CAM.

you.

**Allegro**

*mf animato*

*p*

CAM.

*pp*

*rit.*

*p*

*f*

Ped. \* Ped. 8 \*

## FINALE.—ACT I.

BALL-MUSIC.  
Tempo di Valse.

Piano.



Tempo di Marcia.

MALE CHORUS.

CHO.

La-dies' choice! That's the u - ni - ver - sal voice! So, Madame, may I demand The

La-dies' choice! That's the u - ni - ver - sal voice! So, Madame, may I demand The

Tempo di Marcia.



CHO.

high - est hon - our of your hand? One dance - just one a - lone To call my ve - ry own!

high - est hon - our of your hand? One dance - just one a - lone To call my ve - ry own!



CHO. Su-preme-ly hap-py I should be If you had cho - sen me!

Su-preme-ly hap-py I should be If you had cho - sen me!

*mf*

SONIA.

Gen-tle-men, Tho' of course I like to dance with an - y, What am I to

*p* *fz*

SON. say to ten? I can-not take so ma - ny. I had best sit

*fz* *p*

*Ad.* \*

SON. out the dance, Give the o-ther girls a chance. There are partners here in

*p* *fz*

*Ad.* \* *Ad.* \* *Ad.* \*



SON. plenty!

St. BRIOCHE. (aside) *più animato*

Not with millions, sweet and twenty! They're getting very pressing now, I must

MALE CHORUS.

CHO. Just a dance! Only one! Just a single dance!

Just a dance! Only one! Just a single dance!

*f* *ff* *f* *fz* *più animato*

St. B. put them off some - how - Yes, I'll put them off some - how.

*fz* *f* **Allegro.**

St. B. *Più lento.*

They're like flies a - round the hon - ey,

*Più lento.* *p*

## Tempo di Marcia moderato.

CASCADA.

St. B. They shall not get the widow's mon - ey. I

CAS say, don't you know this is wrong of you, It's con - duct that grieves us and pains. If

CAS you do not dance, what are we to do But go off and blow out our brains?

ST. BRIOCHE. You

ST. B. wo - men go in for the vote, they say, And want to be e - qual with man; And

ST. B. now that to-night is e - lec - tion day, You won't give a vote when you can!

CASCADA.

Then pray re -

8.....

*fz* *mf* *f*

ST. B. Then do not spurn me! E - lec - tor! May I ask your vote and

CAS. - turn me! E - lec - tor! May I ask your vote and

8.....

ST. B. voice? Give your vote to Saint Brio - che! I am the

CAS. voice? Mind and plump for Cas - ca - da! I am the

8.....

*fz* *fz* *p*

ST. B. par - ty de - serv - ing your choice! Give your vote to

CAS. par - ty de - serv - ing your choice! Mind and plump for Cas - ca - da!

CHO. MALE CHORUS. Don't you vote for  
Don't you plump for Cas - ca - da!

*f* *fz*

SONIA.  
I'm

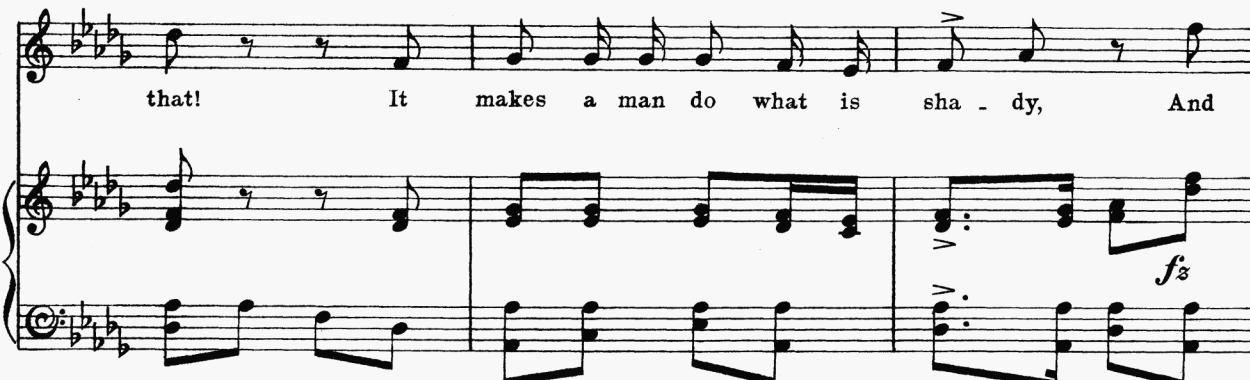
ST. B. Saint Brio - che! I am the par - ty de - serv - ing your choice!

CAS. I am the par - ty de - serv - ing your choice!

CHO. Saint Brio - che! I am the par - ty de - serv - ing your choice!  
I am the par - ty de - serv - ing your choice!

*fz* *f* *f* *pp*

SON.  not a po - lit - i - cal la - dy, I hate giv - ing votes, and all

SON.  that! It makes a man do what is sha - dy, And *fz*

SON.  ru - ins a wo - man's best hat! But now as you're all of you *f pp*

SON.  stand - ing, And say that you won't leave me still, I'll

SON. do what you all are de - mand - ing: You ask me to vote - and I

SON. will! I have to think be-fore I give my

ST. BRIOCHE.

Then do not spurn me!

CASCADA.

Then pray re - turn me!

8.....

SON. voice! Now in what di - rec - tion Shall I make se - lec - tion? Who is the

8.....

SON. par - ty de - serv - ing my choice? Now, in what di - rec - tion Shall I make se -

ST. BRIOCHE. Look in my di -

CASCADA. I'm up for e - lec - tion!

MALE CHORUS. Look in my di -

CHO. I'm up for e - lec - tion!

SON. - lec - tion? Who is the par - ty de - serv - ing my choice?

ST. B. - rec - tion! I am the par - ty de - serv - ing your choice!

CAS. I am the par - ty de - serv - ing your choice!

CHO. - rec - tion! I am the par - ty de - serv - ing your choice!

I am the par - ty de - serv - ing your choice!

## Allegretto.

SONIA.

Well, then, gen - tle - men, You have been nom - in - a - ted for e -

*pp*

*Qw.*

SON.

- lec - tion: Then I'll vote - The die is

*fz*

\*

SON.

*animato* DANILO. (*brings in LADIES*)

cast! Help has come to me at last!

LADIES. (*off*)

Ladies' choice! Ladies' choice!

*f animato* *ff* *fz*

DAN.

Tempo di Valse. *rit.* *a tempo*

Oh, come a - way, a - way! Mu - sic is call - ing, — With its

*p* *rit.* *a tempo*



DAN.

ma - gic charm en - thrall - ing! To its ring - ing and sing - ing You

*mf* *pp*

DAN.

lift your feet, Fol - low the chime of the time Of the waltz - 's beat!

*mf* *p* *mf*

DAN.

*rit. a tempo*

Oh, come a-way, a-way! Mu-sic is play-ing,— Lin-ger not, vain.

*rit. mf a tempo*

*fz*

DAN.

ly de - lay - ing, — Take your part - ners, — choice is free!

\*.

## 1 LADY (to a MAN)

(both dance off)

Will you please, Sir, dance with me?

*ff*

\*

## SONIA.

For the

*pp*

## SON.

night of the ball will go by, \_\_\_\_\_ And the dawn will be cold in the

## SON.

sky. \_\_\_\_\_ Let us cap - ture our joys as they fly, \_\_\_\_\_

*mf*

SON. 


Soon will they fade and die! There's a charm in the

SON. 

thrill of the strings, Like the beat of the Doves with their wings

SON. 

Then a way! No delay! Let us dance while we may, For our pleasure will

SON. 

end with day! LADIES. Take your partners don't delay!

SONIA.  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

DANILO.  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

ST. BRIOCHE.  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

CASCADA.  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

CHO.  
Oh, come a - way, a - way! Mus - ic is call - ing, — With its

SON.  
mag - ic — charm en - thrall - ing! — To its ring - ing and sing - ing You

DAN.  
mag - ic — charm en - thrall - ing! — To its ring - ing and sing - ing You

ST. B.  
mag - ic — charm en - thrall - ing! — To its ring - ing and sing - ing You

CAS.  
mag - ic — charm en - thrall - ing! — To its ring - ing and sing - ing You

CHO.  
mag - ic — charm en - thrall - ing! — To its ring - ing and sing - ing You

SON. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

DAN. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

ST. B. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

CAS. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

CHO. lift your feet, Fol - low the chime of the time of the waltz's beat. Oh, come a - way, a -

SON. way! Mus - ic is play - ing — Don't you hear what it is

DAN. way! Mus - ic is play - ing — Don't you hear what it is

ST. B. way! Mus - ic is play - ing — Don't you hear what it is

CAS. way! Mus - ic is play - ing — Don't you hear what it is

CHO. way! Mus - ic is play - ing — Don't you hear what it is

SON. say - ing? To the dance, make no de - lay - ing!

DAN. say - ing? To the dance, make no de - lay - ing!

ST. B. say - ing? To the dance, make no de - lay - ing!

CAS. say - ing? To the dance, make no de - lay - ing!

CHO. say - ing? To the dance, make no de - lay - ing!

*Tw.* \*

SON. Till the night shall be gone Our dance goes on. (*aside*)

DAN. Till the night shall be gone Our dance goes on. Not

ST. B. Till the night shall be gone Our dance goes on.

CAS. Till the night shall be gone Our dance goes on.

CHO. Till the night shall be gone Our dance goes on.

DAN. one of them must have her hand, \_\_\_\_\_ For

DAN. that would grieve my Fa - ther - land. \_\_\_\_\_ I mean to

DAN. make the game too hot For flies a - round the honey - pot! \_\_\_\_\_

DAN. ST. BRIOCHE. Give

CASCADE. (to SONIA.)

Ma - dame, you have not spo - ken! \_\_\_\_\_



ST. B. SONIA.

me a word as tok - en! Yes, now the time has

*p*

SON. DANILO. (*aside*)

come to choose. I'll have to try some cle - ver

*cresc.* *f* *dinin.*

DAN. SONIA.

ruse. Dear me! what shall I an - swer?

*pp*

NATALIE. (*with CAMILLE.*)

May I pre - sent you a dan - cer? DANILO.

Oh, con - found! An -

Ob. Horn.

*p* *mf*



NAT.  You

DAN.  - oth - er hang-ing round!



## Marcia moderato.

NAT.  see him dance the pol-ka, I've tried him and I know; He



NAT.  al - so knows the ma - zur - ka, I've tried him, and it's—




NAT.  so. He's ev - en stu - died the cake walk I've



NAT.  tried him long a - go! And as a part - ner in a waltz, He's

NAT.  sim - ply with - out an - y faults. So pray re - turn him, And do not

NAT.  spurn him! But kind - ly let him have your vote and voice! Won't you plump for

NAT.  Jo - li - don! Give your vote to Jo - li - don! He is the part - ner des - erv - ing your

NAT. choice! **ST. BRIOCHE.** Give your vote to Saint Brio-che! I am the

**CASCADA.** Won't you plump for Cas-ca-da? I am the

**MEN.** Don't you vote for Jo-li-don! I am the

Don't you vote for Jo-li-don! I am the

*f*

**SON.** can-di-date wait-ing my choice! **Allegro.**

**NAT.** par-ty de-serv-ing your choice! **CAMILLE.** Pray say, Ma-dame, your choice I

**ST. B.** par-ty de-serv-ing your choice!

**CAS.** par-ty de-serv-ing your choice!

**MEN.** par-ty de-serv-ing your choice!

par-ty de-serv-ing your choice! **Allegro.**

*f* *mf* *gva.:*

(sees DANILO)

SON. I ra - ther think - may - be -

CAM.

am!

*mf*

*f*

SON. *rit.* If I must give my an - swer, *(aside.)* My cho - sen partner will be *rit.*

*rit.*

*mf*

*rit.*

SON. *a tempo* he Who does - n't seem to no - tice me!

*mf*

*fz*

SON. *(to DANILO.)* Will you be my dan - cer? *DANILO.* *rit.* No, Ma - dame, I do not

*fz*

*rit.*

## Allegretto moderato.

DAN. SONIA.

dance! In fact, you don't care for the

*pp*

SON. DANILO.

chance? Don't care? Oh, no! My dance, you told me

*p*

SONIA.

I did! What then?

DAN.

so! The dance is mine then, gen - tle -

DAN.

- men, I can do what I like with it, As I think

SONIA.

Of course!

NATALIA.

What does he mean?

CAMILLE.

What does he mean?

DAN.

fit! That's so?

This dance, for which I

ST. BRIOCHE.

What does he mean?

CASCADA.

What does he mean?

MEN.

What does he mean?

What does he mean?

*pp*

DAN.

now ex\_press my thanks, Is worth at least two thou\_sand francs!

*mf*

DAN. *rit.*  
 Yours the dance may be, If you'll give two thousand francs to me For char-i - ty!

*p* *rit* *mf* *a tempo*

CAMILLE.

Two thousand francs?

DAN. It's go - ing, - go - ing No ad - vance?

ST. BRIOCHE.

Two thousand francs?

CASCADA.

(to ST. BRIOCHE.)

Two thousand francs? But for a dance?

MEN.

Two thousand francs?

Two thousand francs?

*p* *mf*

(aside)

DAN. It on - ly needs a lit - tle tact!

(to CASCADA.)

ST.B. Two thousand francs! He must be cracked!

CAS. Two thousand francs!

MEN. Two thousand francs!

Two thousand francs!

*cresc.* *mf* *rit.* *fz*

(to SONIA.)

DAN. Now you see, gracious la - dy, what I say! Your a - dor - ers

ST.B. It's sim - ply sil - ly!

CAS. Two thousand francs!

MEN. Two thousand francs! It's sim - ply sil - ly!

Two thousand francs! It's sim - ply sil - ly!

*pp*



DAN.

all grow chil - ly, When you call on them to pay. They love you

*p*

DAN.

and a - dore, But love their mon - ey more. And that's the

*mf*

(SONIA. turns away.)

CAMILLE.  
(to NATALIE.)

DAN.

sort of man they raise In no - ble mod - ern days. I

*rit*

Allegro.

CAM.

can - not let him put me off so. It's two thousand francs - that I will

*p*

NATALIE. *(Seizes his arm.)*  
 You're in love with her?

CAM. *(Surprised)*  
 pay. You told me so your -

NAT. *(draws him away.)*  
 You must come a-way! *(Exeunt.)*

CAM. - self -

Valse. DANILO.  
 The last is gone, And you are free, And now,

DAN. SONIA.  
 mad - ame, per - haps You'll have the dance with me? Now

DANILO.

SON.

I must de - cline! The dance is mine, As you will al - low.

*mf* *p*

SONIA.

Thank you, I do not dance — At least, not now!

DANILO.

*rit.* Hark to the mu - sic there at the ball! Will you not fol - low its

*rit.* *mf* *pp*

DAN.

call?

Valse moderato.

8.

*pp*

8...  
mf  
Red. \*

SONIA.

No, I will not

Tempo di Valse.

mf  
a tempo  
p

Red. \*

(He dances round her.)

mf con tenerezza  
poco a poco cresc.

SONIA.

You're a ve - ry bad man, But

mf

(She takes his arm.) DANILO.

SON. dance like an an - gel! I do what I can!

*mf* *f*

(The Curtain falls slowly.) (Both dance off.)

*ff* *sempre più*

*forte et molto animato*

Presto.

*fff*

*ff* *ff* *ff* *ff*

*Ad.* \*

END OF ACT I.

# Act II.

No. 7.

OPENING CHORUS and SONG-(Sonia.)

"VILIA"

Polonaise.

Piano.

The musical score is written for piano and consists of five systems. The key signature is one sharp (F#) and the time signature is 3/4. The first system is labeled 'Polonaise.' and 'Piano.' with dynamics 'f' and 'ff'. The second system features a '5' above a measure. The third system has a 'p' dynamic. The fourth system has a '7' above a measure. The fifth system has dynamics 'f' and 'ff'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

SONIA.

I bid you

*f* *rit:*

*Allegretto moderato.*

SON. wait here for a min - ute, And you will see Our own Mar - so - vian dance, when

*p*

SON. they be - gin it, Just as it would be, you un - der - stand, In our own na - tive land.

*pp*

Vivace.

Vivace.

*f*

*f*

Red.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is divided into five measures, each with a measure rest in the treble staff. The first measure has a measure rest in the bass staff. The second measure has a measure rest in the bass staff. The third measure has a measure rest in the bass staff. The fourth measure has a measure rest in the bass staff. The fifth measure has a measure rest in the bass staff.

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a treble staff melody and a bass staff accompaniment. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The piece is marked with dynamics: *ff* (fortissimo) and *p* (piano). The score includes various musical notations such as notes, rests, and slurs. There are also performance markings like *ff* and *p* indicating volume changes. The piece ends with a final chord in the treble staff.

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It consists of two staves, treble and bass clef, with a key signature of two sharps (D major) and a 3/4 time signature. The music begins with a piano (*p*) dynamic and a repeat sign. It features a crescendo leading to a forte (*ff*) dynamic, followed by a decrescendo back to piano (*p*). The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The system ends with a repeat sign.

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a treble clef and a key signature of one sharp. The melody is characterized by a series of eighth notes and quarter notes, often beamed together. The bass line consists of a simple harmonic accompaniment. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The piece concludes with a final chord and a double bar line.



## Allegretto.

CHO.

The first system of the musical score consists of three staves. The top staff is a vocal line for the choir, starting with the word "Ah!" and followed by a melodic line. The middle staff is a vocal line for the choir, also starting with "Ah!" and followed by a melodic line. The bottom staff is a piano accompaniment, starting with a forte dynamic marking and featuring a complex, rhythmic pattern. The tempo is marked "Allegretto." and the key signature has two flats.

CHO.

The second system of the musical score consists of three staves. The top staff is a vocal line for the choir, starting with the word "Ah!" and followed by a melodic line. The middle staff is a vocal line for the choir, also starting with "Ah!" and followed by a melodic line. The bottom staff is a piano accompaniment, starting with a forte dynamic marking and featuring a complex, rhythmic pattern. The tempo is marked "Allegretto." and the key signature has two flats.

CHO.

The third system of the musical score consists of three staves. The top staff is a vocal line for the choir, starting with the word "Ah!" and followed by a melodic line. The middle staff is a vocal line for the choir, also starting with "Ah!" and followed by a melodic line. The bottom staff is a piano accompaniment, starting with a forte dynamic marking and featuring a complex, rhythmic pattern. The tempo is marked "Allegretto." and the key signature has two flats.

CHO.

*f* Ah!

*f* Ah!

*f* Ah!

CHO.

*ff* Ah!

*ff* Ah!

*ff* Ah!

CHO.

*f* Ah!

*f* Ah!

*f* Ah!

Vivace.

**CHOR.**

*Vivace.*

*f* Hei - a - ho!

Down in dear Mar - so - via, that's the way we go, In the good old

*f* Down in dear Mar - so - via, that's the way we go, In the good old

*Vivace.*

*f*

*Leg.*

CHOR.

Hei - a - ho!

fash - ion, danc - ing to and fro, Gai - ly sing - ing and

fash - ion, danc - ing to and fro, Gai - ly sing - ing and

*ff*

*p*

\*

CHOR.

Heil!

light - ly spring - ing, Maid - ens danc - ing and cym - bals

light - ly spring - ing, Maid - ens danc - ing and cym - bals

*ff* *p*

CHO. Hei! Hei!

ring - ing! Gai - ly sing - ing and light - ly spring - ing,

ring - ing! Gai - ly sing - ing and light - ly spring - ing,

*ff* *ff* *p*

CHO. Hei! Down in

Maid - ens danc - ing and cym - bals ring - ing! Down in

Maid - ens danc - ing and cym - bals ring - ing! Down in

*ff* *p* *ff*

CHO. dear Mar - so - via, So we go! Hei!

dear Mar - so - via, So we go! Hei!

dear Mar - so - via, So we go! Hei!

*ff* *ff*

## Allegretto moderato. SONIA.

Now sing our dear Mar - so - vian rhyme, A bal - lad made in

*f* *ped.* *p* \*

SON. old - en time, The sto - ry all our chil - dren know, A - bout a Vil - ia long a -

*p* *fz*

SONG.-(Sonia.) "VILIA"  
Allegretto

SON. - go! 1. There once was a wood - maid - en

*p* *fz* *p* *f* *pp*

SON. Vil - ia, A witch of the wood, A hunt - er be - held her a -  
smiled, and no an - swer she gave, But beck - on'd him in - to the

SON.

lone as she stood. The spell of her beau - ty up -  
shade of the cave; He nev - er had known such a

*p*

SON.

on him was laid; He look'd and he long'd for the  
rap - tur - ous bliss, No maid - en of mort - als so

*pp rit.*

SON.

mag - ic - al maid! For a sud - dentrem - or ran, Right thro' the love - be - wild - er'd  
sweet - ly can kiss! As be - fore her feet he lay She vanish'd in the wood a -

*pp a tempo*

Fl.

SON.

man, And he sigh'd as a hap - less lov - er can.  
- way, And he call'd vain - ly till his dy - ing day!

*mf rit.*

Fl.

SON. *p*

"Vil - ia, O Vil - ial the witch of the wood, Would I not

*con Ced.*

SON.

die for you, dear, if I could! Vil - ia, O Vil - ia, my

SON. *p*

love and my bride!" Soft - ly and sad - ly he sigh'd.

CHO. *mf*

Vil - ia, O Vil - ial the witch of the wood!

Vil - ia, O Vil - ial the witch of the wood!

Vil - ia, O Vil - ial witch of the wood!

CHORUS

*mf*

Would I not die for you, dear, if I could!

*mf*

Would I not die for you, dear, if I could!

*mf*

Would I not die for you, dear, if I could!

SON.

*ppp*

"Vil - ia, O Vil - ia, my love and my bride!"

*ppp*

SON.

Soft - ly and sad - ly he sigh'd.

1.

SON.

**Allegretto.**

*p* *f* *p* *f* *pp*

2. The



SON. *12.*  
 sigh'd, Sad - ly he sigh'd Vil - ia.

CHO. *12.*  
 For love he died.

*f* *pp* *f*  
*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.*

*Vivace.*

CHO. *f*  
 Down in dear Mar - so - viã, that's the

*f*  
 Down in dear Mar - so - viã, that's the

*Vivace.*

*p* *f*  
*Red.* \*

CHO. Hei - a - ho! Hei - a - ho!

way we go, In the good old fash - ion dan - cing to and fro,

way we go, In the good old fash - ion dan - cing to and fro,

CHO. Hei!

Gai - ly sing - ing and light - ly spring - ing! Maid - ens

Gai - ly sing - ing and light - ly spring - ing! Maid - ens

*ff* *p* *ff*

CHO. Hei!

dan - cing and cym - bals ring - ing, Gai - ly

dan - cing and cym - bals ring - ing, Gai - ly

*p* *ff* *ff*

CHO.

Heil!

sing - ing and light - ly spring - ing, Maid - ens

sing - ing and light - ly spring - ing, Maid - ens

*p* *ff*

CHO.

Heil! Down in

dan - cing and cym - bals ring - ing, Down in

dan - cing and cym - bals ring - ing, Down in

*p* *ff*

CHO.

dear Mar - so - via, So we go! Heil!

dear Mar - so - via, So we go! Heil!

dear Mar - so - via, So we go! Heil!

*ff*

Nº 8.

## DUET.—(Sonia and Danilo.)

## "THE CAVALIER."

**Sonia.** *Allegretto.*

**Piano.** *ff*

*And.* \*

**SON.**

Hal - lo, maid - en! See him ride, See the horse - man pranc - ing!

*pp*

*And.* \* *And.* \* *And.* \* *And.* \*

**SON.**

Has he come to choose a bride From the maid - ens dan - cing?

*pp* *mf*

SON.

Look up, maid - en, mark him well! Leave the dan - cers lone - ly,

*pp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

SON.

He may like you, who can tell, If he sees you on - ly!

*pp* *fp*

DANILO.

So she glances shy and sly, And she meets the horse - man's eye!

*pp*

SONIA.

Not a word she says, but still, He can take her if he will!

*mf* *rit.* *rit.* *a tempo*

Piu lento.

SON. *pp*

Sil - ly, sil - ly cav - a - lier! He can nei - ther see nor hear;

*Red.* \* *Red.* \*

SON. *p* *rit:* *a tempo*

Sil - ly, sil - ly horse - man! Ride up - on your course, man, Sil - ly, sil - ly cav - a -

*Red.* \* *Red.* \* *Red.* \*

SON. *mf* *pp*

- lier! He that will not when he may,

*Red.* \*

SON. *p* *rit:*

When he wills it shall have nay, Sil - ly, sil - ly horse - man!

*Red.* \* *Red.* \*

SON. *a tempo*

Ride up - on your course, man, Sil - ly, sil - ly cav - a - lier!

*a tempo* *mf*

*Red.* \* *Red.* \*

## Animato.

## Allegretto.

## SONIA.

Hal - lo! Here he comes a - gain! See his charg - er wheel - ing!

## SON.

Now he seems a love - lorn swain, Beg - ging and ap - peal - ing!

SON. But the maid - en, calm and cool, Sings and does - n't care now!

*pp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

SON. "Cav - a - lier, if you're a fool I am not, — so there now!"

*pp* *fp*

DANILO. So the horse - man laughs "All right!" If you won't, why, then good - night!

*pp*

DAN. Pret - ty maid - en, now good - bye, — Take an oth - er, so will I!

*mf* *rit.* *rit.* *a tempo*

SONIA. *Più lento.* Sil - ly, sil - ly cav - a - lier! You can neither see nor hear!

*Più lento.* *pp*

*Red.* \* *Red.* \*



SON. *rit.* Sil - ly sil - ly horse - man! *a tempo* Ride up - on your course, man! Sil - ly, sil - ly cav - a -

DAN. Clev - er clev - er horse - man! That's the pro - per course, man! Clev - er, clev - er cav - a -

*p* *rit.* *a tempo*

SON. *Red.* \* *Red.* \* *Red.* \*

SON. *mf* *pp* *3*

DAN. *mf* *pp* *3*

SON. *rit.* When he wills it, shall have nay! Sil - ly, sil - ly horse - man.

DAN. I shall love and ride a - way! Clev - er, clev - er horse - man,

*pp* *rit.* *Red.* \*

SON. *a tempo* Ride up - on your course, man, Sil - ly, sil - ly cav - a - lier!

DAN. That's the pro - per course, man, Clev - er, clev - er cav - a - lier!

*mf* *a tempo* *mf*

*Red.* \* *Red.* \*

## Allegro moderato.

First system of piano accompaniment. Treble and bass staves in D major. Treble staff begins with a melodic line marked *mf*. Bass staff provides harmonic support with chords and single notes. A *Red.* (Reduction) symbol is placed below the bass staff. A star symbol is placed below the treble staff.

Second system of piano accompaniment. Treble staff continues the melodic line. Bass staff continues the harmonic support. A *Red.* symbol is placed below the bass staff. A star symbol is placed below the treble staff.

Third system of piano accompaniment. Treble staff includes the vocal direction "(DANILO saluts and exit.)". Bass staff includes the vocal direction "(SONIA moves after him.)". Both staves are marked *ff*. A *Red.* symbol is placed below the bass staff. A star symbol is placed below the treble staff.

Fourth system of piano accompaniment. Treble staff includes the vocal direction "(She stops.)". Bass staff includes the vocal direction "(She stops.)". Both staves are marked *Red.*. A star symbol is placed below the treble staff.

Fifth system of piano accompaniment. Treble staff includes the vocal melody and lyrics: "SONIA. rit: Sil - ly, sil - ly horse-man! Ride up - on your course,man! Sil - ly, sil - ly cav - a - lier!". The tempo changes to *Allegro.* Bass staff includes the vocal direction "rit:". The system ends with a *ff* marking. A *Red.* symbol is placed below the bass staff. A star symbol is placed below the treble staff.

Nº 9.

## MARCH-SEPTET.

"WOMEN."

Tempo di Marcia.

Danilo. DANILO.

Piano. Oh, the

DAN. That's an

wo - men! How to win them -

POPOFF. Tell us, pray!

Oh, the wo - men! Tell us, pray!

ST. BRIOCHE. Tell us, pray!

Oh, the wo - men! Tell us, pray!

CASCADA. Tell us, pray!

Oh, the wo - men! Tell us, pray!

NISCH. Tell us, pray!

Oh, the wo - men! Tell us, pray!

KHADJA. Tell us, pray!

Oh, the wo - men! Tell us, pray!

NOVIKOVICH. Tell us, pray!

Oh, the wo - men! Tell us, pray!

DAN. art I'm ra - ther dim in, For there is no pa - tent way!

POPOFF. Winning

*cresc.* *f* *p*

*Pa. \* Pa. \* Pa. \**

DAN. Winning wo - men - How's it done? That's what no - bo - dy dis -

POP. wo - men For their lov - ers - That's what no - bo - dy dis -

ST.B. Winning wo - men - How's it done?

CAS. Winning wo - men - How's it done?

NIS. Winning wo - men - How's it done?

KHAD. Winning wo - men - How's it done?

NOV. Winning wo - men - How's it done?

*f* *p*

DAN. *cov - ers, Not ev - en an Ed - i - son! With one you have to flirt and flat - ter -*

POP. *cov - ers, Not ev - en an Ed - i - son!*

ST.B. *Not ev - en an Ed - i - son!*

CAS. *Not ev - en an Ed - i - son!*

NIS. *Not ev - en an Ed - i - son!*

KHAD. *Not ev - en an Ed - i - son!*

NOV. *Not ev - en an Ed - i - son!*



DAN. *So and so and so and so! So and so and*

POP. *So and so and so, and so! And look un - ut - ter - a - bly at her - So and so and*

ST.B. *So and so and so and so! So and so and*

CAS. *So and so and so and so! So and so and*

NIS. *So and so and so and so! So and so and*

KHAD. *So and so and so and so! So and so and*

NOV. *So and so and so and so! So and so and*



DAN. so and so! So and so and so and so!

POP. so and so! So and so and so and so!

ST. B. so and so! An - o - ther likes you when you blus-ter- So and so and so and so!

CAS. so and so! So and so and so and so! And

NIS. so and so! So and so and so and so!

KHAD. so and so! So and so and so and so!

NOV. so and so! So and so and so and so!

*mf*

DAN. So and so and so and so! One

POP. So and so and so and so!

ST. B. So and so and so and so!

CAS. while you beat her you can trust her- So and so and so and so!

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

*mf*

DAN. asks for ten - der - ness un - flag - ging - So and so and so and so!

POP. So and so and so and so! An -

ST. B. So and so and so and so!

CAS. So and so and so and so!

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

*p*

DAN. So and so and so and so!

POP. - o - ther's al - ways rag - ging, nag - ging - So and so and so and so!

ST. B. So and so and so and so!

CAS. So and so and so and so! An -

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

*mf*

*Ad.* \*

*Animato.* *rit.* *rall.*

DAN. So and so and so and so! And o.ther things they

POP. So and so and so and so! And o.ther things they

ST.B. So and so and so and so! And o.ther things they

CAS. o - ther likes in - ces - sant laugh - ter - So and so and so and so! And o.ther things they

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

*Animato.* *rit.* *p* *rall.*

DAN. ask for af - ter - So and so and so and so! You may

POP. ask for af - ter - So and so and so and so! You may

ST.B. ask for af - ter - So and so and so and so!

CAS. ask for af - ter - So and so and so and so!

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

*pp* *rit.* *p a tempo*

*Re.* \*



TRIO.  
Tempo I.

DAN. stu - dy her ways as you can; But a wo - man's too

POP. stu - dy her ways as you can; But a wo - man's too

ST.B.

CAS. Oh, the women! Bless the women!

NIS. Oh, the women! Bless the women!

KHAD. Oh, the women! Bless the women!

NOV. Oh, the women! Bless the women!

Tempo I.

DAN. much for a man! It is deep - er than div - ing for

POP. much for a man! It is deep - er than div - ing for

ST.B.

CAS. Oh, the women! Hang the women!

NIS. Oh, the women! Hang the women!

KHAD. Oh, the women! Hang the women!

NOV. Oh, the women! Hang the women!

23260 M. W.

DAN. pearls Court.ing girls, girls, girls, girls, girls! With her

POP. pearls Court.ing girls, girls, girls, girls, girls! With her

ST. B.

CAS. Girls, girls, girls, girls!

NIS. Girls, girls, girls, girls!

KHAD. Girls, girls, girls, girls!

NOV. Girls, girls, girls, girls!

*ff* *p*

*ff* *p*

DAN. fair flax-en hair, eyes of blue, She's a long way too know - ing for

POP. fair flax-en hair, eyes of blue, She's a long way too know - ing for

ST. B.

CAS. Oh, the women! Darling women!

NIS. Oh, the women! Darling women!

KHAD. Oh, the women! Darling women!

NOV. Oh, the women! Darling women!

*p*

23260 M. W.

DAN. you. She is dark, or she's fair, She may smile or may

POP. you. She is dark, or she's fair, She may smile or may

ST.B. Oh, the women! Blow the women!

CAS. Oh, the women! Blow the women!

NIS. Oh, the women! Blow the women!

KHAD. Oh, the women! Blow the women!

NOV. Oh, the women! Blow the women!

cre - - scen - - do

DAN. frown- Nev - er mind, you will get done brown!

POP. frown- Nev - er mind, you will get done brown!

ST.B.

CAS.

NIS.

KHAD.

NOV.

23260 M.W.

DAN. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah!*

POP. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men,*

ST.B. *Wo - men, wo - men, wo - men, wo - men,*

CAS. *Wo - men, wo - men,*

NIS. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men,*

KHAD. *Wo - men, wo - men, wo - men, wo - men,*

NOV. *Wo - men, wo - men,*

*f*

DAN. *Ah! You may*

POP. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah! You may*

ST.B. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah! You may*

CAS. *ah! You may*

NIS. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah! You may*

KHAD. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah! You may*

NOV. *ah! You may*

*rit. molto cresc. ff*

DAN. stu - dy her ways as you can, But a wo - man's too

POP. stu - dy her ways as you can, But a wo - man's too

ST. B. stu - dy her ways as you can, But a wo - man's too

CAS. stu - dy her ways as you can, But a wo - man's too

NIS. stu - dy her ways as you can, But a wo - man's too

KHAD. stu - dy her ways as you can, But a wo - man's too

NOV. stu - dy her ways as you can, But a wo - man's too

*Red.*

DAN. much for a man! It is deep - er than div - ing for

POP. much for a man! It is deep - er than div - ing for

ST. B. much for a man! It is deep - er than div - ing for

CAS. much for a man! It is deep - er than div - ing for

NIS. much for a man! It is deep - er than div - ing for

KHAD. much for a man! It is deep - er than div - ing for

NOV. much for a man! It is deep - er than div - ing for

*mf*

23260 M.W. *Red.*

DAN. pearls Court.ing girls, girls, girls, girls, girls! With her

POP. pearls Court.ing girls, girls, girls, girls, girls! With her

ST. B. pearls Court.ing girls, girls, girls, girls, girls! With her

CAS. pearls Court.ing girls, girls, girls, girls, girls! With her

NIS. pearls Court.ing girls, girls, girls, girls, girls! With her

KHAD. pearls Court.ing girls, girls, girls, girls, girls! With her

NOV. pearls Court.ing girls, girls, girls, girls, girls! With her

*cre - scen - do ff p*

*Re. \**

DAN. fair flax-en hair, eyes of blue, She's a long way too

POP. fair flax-en hair, eyes of blue, She's a long way too

ST. B. fair flax-en hair, eyes of blue, She's a long way too

CAS. fair flax-en hair, eyes of blue, She's a long way too

NIS. fair flax-en hair, eyes of blue, She's a long way too

KHAD. fair flax-en hair, eyes of blue, She's a long way too

NOV. fair flax-en hair, eyes of blue, She's a long way too

*cre - scen - do f*

*Re. \**

DAN. know - ing for you! She is dark, or she's fair, She may

POP. know - ing for you! She is dark, or she's fair, She may

ST.B. know - ing for you! She is dark, or she's fair, She may

CAS. know - ing for you! She is dark, or she's fair, She may

NIS. know - ing for you! She is dark, or she's fair, She may

KHAD. know - ing for you! She is dark, or she's fair, She may

NOV. know - ing for you! She is dark, or she's fair, She may

*ff*

*Red.* \* *Red.* \*

DAN. *smile or may frown- Nev-er mind, you will get done brown! You may*  
 POP. *smile or may frown- Nev-er mind, you will get done brown! You may*  
 ST. B. *smile or may frown- Nev-er mind, you will get done brown!*  
 CAS. *smile or may frown- Nev-er mind, you will get done brown!*  
 NIS. *smile or may frown- Nev-er mind, you will get done brown!*  
 KHAD. *smile or may frown- Nev-er mind, you will get done brown!*  
 NOV. *smile or may frown- Nev-er mind, you will get done brown!*  
 23260 M.W. *Red. \* Red. \* Red. \* Red. \* Red. \**



DAN. *stu - dy her ways as you can, But a wo - man's too*

POP. *stu - dy her ways as you can, But a wo - man's too*

ST. B. *Wo - men!*

GAS. *Women!*

NIS. *Wo - men!*

KHAD. *Women!*

NOV. *Women!*

*sempre leggiero*

DAN. *much for a man! It is deep - er than div - ing for*

POP. *much for a man! It is deep - er than div - ing for*

ST. B. *Wom - en!*

GAS. *Women!*

NIS. *Women!*

KHAD. *Women!*

NOV. *Women!*



DAN. *pp*  
 pearls, Courting girls, girls, girls, girls, girls With her  
 POP. *pp*  
 pearls, Courting girls, girls, girls, girls, girls With her  
 ST. B. *pp*  
 Women! Girls, girls, girls, girls With her  
 GAS. *pp*  
 Women! Girls, girls, girls, girls With her  
 NIS. *pp*  
 Women! Girls, girls, girls, girls With her  
 KHAD. *pp*  
 Women! Girls, girls, girls, girls With her  
 NOV. *pp*  
 Girls, girls, girls, girls, girls With her  
*cre - scen - do. ff*  
*pp*  
 DAN. fair flaxen hair, eyes of blue, She's a long way too  
 POP. fair flaxen hair, eyes of blue, She's a long way too  
 ST. B. fair flaxen hair, eyes of blue, She's a long way too  
 GAS. fair flaxen hair, eyes of blue, She's a long way too  
 NIS. fair flaxen hair, eyes of blue, She's a long way too  
 KHAD. fair flaxen hair, eyes of blue, She's a long way too  
 NOV. fair flaxen hair, eyes of blue, She's a long way too  
*cresc.*

DAN. know - ing for you! She is dark, or she's fair, She may

POP. know - ing for you! She is dark, or she's fair, She may

ST. B. know - ing for you! She is dark, or she's fair, She may

GAS. know - ing for you! She is dark, or she's fair, She may

NIS. know - ing for you! She is dark, or she's fair, She may

KHAD. know - ing for you! She is dark, or she's fair, She may

NOV. know - ing for you! She is dark, or she's fair, She may

cre

The image displays a musical score for a piece titled "The Song of the Old Man". The score is arranged for six vocal parts and a piano accompaniment. The vocal parts are labeled on the left: DAN., POP., ST. B., GAS., NIS., and KHAD. Below these, the name NOV. is written. The piano part is at the bottom. The music is in 2/4 time, with a key signature of one sharp (F#). The lyrics for the vocal parts are: "smile or may frown- Nev- er mind, You will get done brown!". The piano part includes dynamic markings: *scen*, *do*, *ff*, and *fz*. The score is presented on a single page with a white background and black ink.

DAN. smile or may frown- Nev- er mind, You will get done brown!

POP. smile or may frown- Nev- er mind, You will get done brown!

ST. B. smile or may frown- Nev- er mind, You will get done brown!

GAS. smile or may frown- Nev- er mind, You will get done brown!

NIS. smile or may frown- Nev- er mind, You will get done brown!

KHAD. smile or may frown- Nev- er mind, You will get done brown!

NOV.

*scen* *do* *ff* *fz*

Nº 10.

## DUET. (Sonia and Danilo.)

I. Allegretto.

Piano.

pp

p

pp

p

pp

p

First system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. The music features a series of chords and arpeggios. A *ped.* marking is present in the bass staff, followed by an asterisk (\*).

Second system of musical notation. Treble and bass staves. Treble staff has a mezzo-piano (*mp*) dynamic marking. The music continues with chords and arpeggios. A *ped.* marking is present in the bass staff, followed by an asterisk (\*).

Third system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. The music features a series of chords and arpeggios. A *ped.* marking is present in the bass staff, followed by an asterisk (\*).

Fourth system of musical notation. Treble and bass staves. Treble staff has a mezzo-forte (*mf*) dynamic marking. The music features a series of chords and arpeggios. A *ped.* marking is present in the bass staff, followed by an asterisk (\*).

Fifth system of musical notation. Treble and bass staves. Treble staff has a *Vivace.* tempo marking and a forte (*f*) dynamic marking. The music features a series of chords and arpeggios. A *ped.* marking is present in the bass staff, followed by an asterisk (\*).

The musical score is written for piano and consists of five systems. The key signature is G major (one sharp). The first system features a melody in the right hand with slurs and a piano (*p*) dynamic marking in the left hand. The second system includes the instruction *sempre più animato et crescendo*. The third system begins with a forte (*f*) dynamic. The fourth system continues the melodic and harmonic development. The fifth system concludes with a fortissimo (*ff*) dynamic and a repeat sign.

*p*

*sempre più animato et crescendo*

*f*

*ff* *ff* *ff*

# II. Allegretto moderato.

Piano introduction for 'Allegretto moderato'. The music is in 2/4 time, key of D major. It begins with a piano (*p*) melody in the right hand and a bass line in the left hand. The melody features a series of eighth and sixteenth notes. The bass line consists of sustained chords. The piece ends with a fermata over the final chord.

## DANILO. Allegretto.

Vocal entry for Danilo. The melody is in 2/4 time, key of D major. It begins with a piano (*pp*) melody in the right hand and a bass line in the left hand. The melody features a series of eighth and sixteenth notes. The bass line consists of sustained chords. The piece ends with a fermata over the final chord.

Vocal entry for Danilo. The melody is in 2/4 time, key of D major. It begins with a piano (*pp*) melody in the right hand and a bass line in the left hand. The melody features a series of eighth and sixteenth notes. The bass line consists of sustained chords. The piece ends with a fermata over the final chord.

Piano accompaniment for Danilo's first line. The music is in 2/4 time, key of D major. It features a series of eighth and sixteenth notes in the right hand and a bass line in the left hand. The piece ends with a fermata over the final chord.

Piano accompaniment for Danilo's second line. The music is in 2/4 time, key of D major. It features a series of eighth and sixteenth notes in the right hand and a bass line in the left hand. The piece ends with a fermata over the final chord.

Moderato.

Tempo di Valse moderato.

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings.

Dynamic markings include *pp* (pianissimo) and *p* (piano). The tempo markings are *Moderato.* and *Tempo di Valse moderato.*

Other markings include *con Qw.* (con Quasi) and *p rit.* (piano ritardando).

The score features several measures with asterisks (\*) and some measures with a double bar line and a repeat sign.

## Valse lente.

Piano score for 'Valse lente.' in G major, 3/4 time. The score consists of three systems of piano accompaniment. The first system includes markings 'Rev.' and '\*' below the bass staff. The second system includes a 'pp' (pianissimo) marking. The third system concludes the piece with a final cadence.

## Tempo di Valse.

Vocal and dance parts for 'Tempo di Valse.' in G major, 3/4 time. The vocal part (SON.) is marked '(closed lips)'. The dance part (DAN.) is a simple rhythmic accompaniment. Both parts consist of two systems of music.

## Tempo di Valse.

Piano accompaniment for 'Tempo di Valse.' in G major, 3/4 time. The score consists of two systems. The first system includes a 'pp' (pianissimo) marking. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.



SON.   

DAN. 

SON.   

DAN. 

SON.   

DAN. 

Nº 11. DUET. (Natalie and Camille.) and ROMANCE. (Camille.)

"LOVE IN MY HEART."

*Allegro.*

Natalie. Oh, say no more!

Camille. Will you not let me?

*Allegro.*

Piano. *f*

*rit.*

NAT. It's time to mar-ry and for-get me! This ve-ry night your of-fer must be

CAM.

*f a tempo*

*p*

NAT. spo-ken!

CAM. It shall be done, al-tho' my heart is bro-ken.

*p*

NATALIE. *rit.* Moderato

Oh, do not doubt I feel it

*tr*

*pp*

NAT.

too! With out your love life will be hol low; But

*f*

NAT.

hon our tells me what to do, And when it calls me I must

*pp*

*mf*

NAT.

fol low. Ah!

*mf*

*animato*

NAT. do not tor-ture me, I en - treat you!

CAM. No more I say— I will o -

*p* *animato*

*Red.* \* *Red.* \*

NAT. It is my heart, my love, that I fear!

CAM. - bey. Ah!

*mf*

NAT. You should not have ask'd me!

CAM. let me kiss you! For - give, for-give me, dear!

*f* *p* *mf*

Romance. (CAMILLE) "Love in my heart!"  
 Allegretto.

CAMILLE.

Love in my heart a -

CAM. - wak - - ing, A rose - bud in - the May,

CAM. In - to full beau - ty break - ing, Be - came a rose to -

CAM. - day. I hard - ly mark'd it bud - - ding To - wards the sun a -

CAM. *p* *mf* *p*

\_bove Un - til it op - en'd, flood - ing My

*ped.* \* *ped.* \* *ped.*

CAM. *rit.* *a tempo*

heart with joy of love. And now I know my

*pp rit.* *pp a tempo tranquillo*

*ped.* \* *ped.* \* *ped.* \* *Con Ped.*

CAM. *f*

pas - sion, It can - not but be told! The

CAM. *rit.*

rose that love can fash - ion Shall bloom in spite of

*pp rit.*

CAM. *animato*  
cold. My heart with song is ring - ing Like

*p animato* *cres.*

CAM. birds that greet the sun, I know as I am

*cen* *do* *f*

CAM. sing - ing The day of love is won! Oh

CAM. an - swer to my sing - ing, And say my love is

*cresc.* *ff*

## Allegretto.

NATALIE.

Oh, Ca - mille!

CAM.

won!

Nat - a - lie!

NAT.

Ah! leave me,

pray!

I

NAT.

know not what I shall do or say!

CAMILLE.

Good - bye, then,

my dar - ling— Give me one last



NATALIE.

*rit.*

No, not here!

*rit.**Più lento*

CAM.

kiss!

8.

See,

there's a lit - tle ar - bour

*rit.**pp Più lento*

CAM.

there—

It can hear a kiss and will

not

tell!

CAM.

Our

ten - der se - cret it may share

When we bid a lov - er's

*mf*

CAM.

last

fare -

well!

*animato*

Tho'

'tis dark a -

*p animato*

CAM. *round, There will love's light be found*

*f* *rit.*

CAM. *lento* *rit.*  
Come to the lit\_tle ar\_bour here— There is no\_thing there to

*p* *lento* *rit.*

CAM. *Moderato.*  
*NATALIE.*  
fear, My dear! I

*pp*

NAT. ought not Yet I can\_not re\_sist you!

NATALIE.

CAMILLE.

No one will hear us?

Come to the lit\_tle ar\_bour here. Not a soul will know I

*mf*

NAT.

I must not hear! Though 'tis\_dark a -

CAM.

kissed you, dear! Though 'tis\_dark a -

*p*

NAT.

\_ round, There will love's light be found

CAM.

\_ round, There will love's light be found

*f**rit.*

Musical score for "The Little Harbour". The score is written for four parts: NAT. (Natural), CAM. (Camaro), and two piano accompaniment parts.

**NAT. Part:** The NAT. part consists of two measures of whole rests, indicating a silent role for the Natural character.

**CAM. Part:** The CAM. part features a vocal melody with lyrics. The first measure is "Come" (half note). The second measure is "to the lit\_tle ar\_bour here—" (quarter notes: to, the, lit\_tle, ar\_bour, here—). The third measure is "There is no\_thing there to" (quarter notes: There, is, no\_thing, there, to), marked with a *rit.* (ritardando) instruction.

**Piano Accompaniment:** The piano part is written for a grand piano (treble and bass clefs). It begins with a *p a tempo* marking. The melody in the right hand is a simple harmonic accompaniment, while the left hand provides a bass line. The piece concludes with a *rit.* marking.

Allegro.

NAT. My dear!

CAM. fear, My dear!

Allegro.

*p*

This musical score is for the 'The Swan' section of 'The Nutcracker'. It features four staves: two for the vocal soloist (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes a piano introduction, a vocal solo, and a piano accompaniment. The vocal solo is marked 'ff' (fortissimo) and ends with a fermata. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. The score is marked with a 'Pw.' (Piano) and a '\*' (Crescendo) at the end.

Nº 12.

## FINALE.-ACT II.

**Allegro.**

SONIA.  
Well, gen - tle -

DANILO.  
Ha!

POPOFF.  
Ha!

**Allegro.**

Piano. *f*

SON.  
\_ men, what is your will? Ha! Son - ia and Ca - mille! Ha!

POPOFF.  
Then was I blind? I saw her here!

DAN.  
Son - ia and Ca - mille! My ve - ry heart stands still! The case is

*p*

NATALIE.  
I'm here, dear!

DAN.  
ve - ry much too clear!

POPOFF.  
Then where can be my wife?

NATALIE.  
What's go - ing on? I'd like to know!

CAMILLE.  
There's

POPOFF.  
Well, I'm sim - ply blowed!

DANILO.  
Ha! Son - ia and Camille!

CAM.  
no - thing wrong! Be still!

POPOFF.  
I saw a la - dy in there just be - fore - Yes, through the

*mf*

*p*

SONIA.

You are a sly Am-bas-sa-dor!

DANILO.

That is what he's for!

POP.

key-hole of the door.

I hard-ly could be-lieve my

POP.

ve-ry ears,

When love un-end-ing

that fel-low

*mf*

SONIA.

The la-dy- that was I!

DANILO.

You, Son-ia!

POPOFF.

POP.

swore!

I would have

*p*

SONIA.  
My dear - est Ca - mille, con -

PQP.  
sworn it was my wife, you know!

SONIA.  
Well,

SON.  
\_ fess it was so!

NATALIE.  
Al - though it saves\_ me, it fills me with woe!

CAMILLE.  
Al - though it saves\_ her, I speak it in woe!

DANILO.  
With rage and jeal - ous - y my heart is a - glow!

KHADJA.  
I can't be - lieve\_ it! Oh, no! Oh, no!

NISCH.  
I man - aged ev - 'ry - thing, and got up the show!



## Più lento.

SON. *mf*

since the Am\_bas - sa - dor sees fit To lis - ten and spy at the ar - bour door—

SON. *p* *rit.* *pp*

Pray tell them all the whole truth of it, Re - peat - ing what you said in

CAMILLE.

SON. there, just be - fore! Must I de - clare it?

DANILO.

And I have to bear it?

CAMILLE.

Your Ex - cellency, as I have to o - bey, All that I told her a - gain I will

## Allegretto.

CAM. say? POPOFF. (Spoken.) What will he say? Love in my heart a - wak - ing, A

rose - bud in the May, In - to full beau - ty

break - ing, Be - came a rose to - day. I hard - ly marked it

bud - ding To - wards the sun a - bove, Un -

- til it open - ed, flood - ing My heart with joy of love. And

*pp* *mf* *p* *mf* *pp* *pp*

*rit.* *rit.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

SONIA.  
His face is quite a sight to

NATALIE.  
It al - most breaks my heart to

CAM.  
now I know my pas - sion, It can - not but — be

NISCH.  
This is a sud - den pas - sion!

KHADJA.  
She does - n't seem to scorn his

*a tempo*

SON.  
see! He thinks the song is

NAT.  
see — He looks at her as

CAM.  
told — The rose that love can fash - ion Shall

NIS.  
Now we are nice - ly sold — But he's a man of

KHAD.  
pas - sion, She flirts with

23260 M.W.

*rit.*

SON. meant for mel Ah,

NAT. once at *rit.* mel That

CAM. bloom in spite of cold My heart with joy is

NIS. fash - ion, *rit.* He is af - ter gold! In half a

KHAD. him in reck - less fash - ion! Our wi - dow's

*pp* *rit.* *a tempo* *mf*

*Tw.* \* *Tw.* \* *Tw.* \*

SON. no - ble Prince, I think I have won;

NAT. song, whose e - cho hard - ly is done, He sings it now

CAM. ring - ing Like birds that greet the sun I know as I am

NIS. min - ute - He has wooed and won! He is the man to

KHAD. ra - ther hot - I'm glad my wife is not!

*cresc.* *f*

*Tw.* \* *Tw.* \* *Tw.* \*

23260 M. W.

SON. You'll have to speak be - fore you've done!

NAT. — as if he loved an - oth - er one!

CAM. sing - ing The day of love is won Oh,

NIS. win it, And we are sim - ply done!

KHAD. If I should catch him sing - ing I soon would spoil his fun.

SON. Ah, no - ble Prince, I've fair - ly

NAT. Has love an end so soon be - fore 'tis well be -

CAM. an - swer back my sing - ing, And say my love is

NIS. He is the man to win it all, And we are sim - ply

KHAD. By neat - ly wing - ing Him with sword or

*cresc.* *ff*

23260 M. W.

SON. won — Yes, I've won! —

NAT. - gun? All is done! —

CAM. won Love is won! —

NIS. done We are done! —

KHAD. gun! Oh, what fun! —

*ff* *ff* *ff*

*Red.* *Allegro.\* Red.* *\* Red.* *\* .*

SONIA. (*Spoken.*) Now, ladies and gentlemen, you shall know what was arranged in the arbour.  
 (*aside.*) It's neck or nothing! Now I play my trump card!

*fp* *f*

*Red.* *\* Red.* *\* Red.* *\* Red.* *\* Red.*

SONIA.

Al - low me to

*cresc.* *f*

SON. *(looks at DANILO.)*  
 tell you, if it won't bore you— A pair en—

CHO.  
 Oh, no! Oh, no!  
 Oh, no! Oh, no!  
 Oh, no! Oh, no!

SON. — gaged you see— be— fore you! This gen—tle — man—

NATALIE.  
 Oh,

CAMILLE.  
 What I?

SON. *and my most hum - ble self?*

NAT. *Heaven! Un - true!*

CAM. *I? Un - true!*

DAN. *Not that! Un - true!*

POP. *What now? Un -*

CHO. *Ah! what a piece of news!*

*Ah! what a piece of news!*

*Ah! what a piece of news!*

POP. *- true!* *I* *thought that bit of news would do!*

*SONIA.* *Allegro.*

*p*





SON. one com-promised! Why should\_n't

(to CAMILLE.)

NAT. Real - ly, do you mean-

POP. You real\_ly mean it?

SON. I? You won't!

(to DANILO.)

DAN. DANILO. *rit.* *molto rit.*

Oh no! why should I raise ob -

POP. I won't al-low it, nor the Prince!

*colla voce* *molto rit.*

DAN. - jec-tions so? I give you my pa-ter-nal bless-ing! On -

SON. *Andante.*  
What do you think?

DAN. *Andante.*  
- ly I think- Love when you may, Pro- pose but

DAN. *Mazurka moderato.*  
CAMILLE.  
sel- dom, Mar- ry not at all! Tho' marriage in the old- en way

CAM. *Andante.*  
Is whol- ly out- of- date to- day, And as our friend has told us,

CAM. *Andante.*  
Quite un- dip- lo- mat- ic, Yet if the la- dy mar-ries me,

CAM. A mod-ern wed-ding it will be, I prom-ise,— I prom-ise

CAM. In a style en-phat-ic! We make a lit-tle change of name,

CAM. In-stead of two, we have the same, Just like a sis-ter and a

CAM. rit. broth-er; But when the ce-re-mo-ny's done, rit. Wher-ev-er-

## Allegretto moderato.

CAM.  

CAM.  

CAM.  

## Tempo di Marcia.

SON. mar - riage will be one ar - ranged, Quite in the mod - ern

SON. style; My name is all that will be changed—

SON. That's in the mod - ern style! And as I shan't be

SON. on the shelf, Not for a lit - tle while, I'll

SON. *rit.* *Vivace.*

go a-head and please my-self, Quite in the mod-ern style! I am

*p* *rit.*

*W.* \* *W.* \* *W.*

SON.

free, so, tra - la - la - la - la! Still I'll be so,

*p* *mf*

SON.

tra - la - la - la - la! And men may come and men may go, They

*p* *cre - scen -*

*W.* \* *W.* \* *W.* \*

SON.

will not break my heart, oh, no! Oh, no, no, no, no, no, no, no, no,

*f* *f*

*W.* \*





SON. *la, la, la, la, la, la*

NAT. *la, la, la, la, la, la, la, la, la, la!*

SYL. *be, so tra - la - la - la - la And men may come and men may*

OLGA. *be, so tra - la - la - la - la And men may come and men may*

PRAS. *be, so tra - la - la - la - la And men may come and men may*

CAM. *be, so tra - la - la - la - la And men may come and men may*

POP. *be, so tra - la - la - la - la And men may come and men may*

KHAD. *be, so tra - la - la - la - la And men may come and men may*

NOV. *be, so tra - la - la - la - la And men may come and men may*

CHO. *be, so tra - la - la - la - la And men may come and men may*

*cre - - - - - scen*

*Red. \* Red. \**

SON. Go They will not break my heart. No!

NAT. Go They will not break her heart. No! And

SYL. go, They will not break her heart, Oh no, oh, no!

OLGA. go, They will not break her heart, Oh no, oh, no!

PRAS. go, They will not break her heart. No!

CAM. go, They will not break her heart, Oh no, oh, no!

POP. go, They will not break her heart, Oh no, oh, no!

KHAD. go, They will not break her heart, Oh no, oh, no!

NOV. go, They will not break her heart, Oh no, oh, no!

CHO. go, They will not break her heart, Oh no, oh, no!

go, They will not break her heart, Oh no, oh, no!

*do* *f* *p*

*Ad.* \* *Ad.* \* *Ad.* \*

## Tempo di Marcia.

NATALIE. SONIA. NATALIE.

when you mar - ry you will live Quite in the mod - ern style; And

NAT. SONIA. NATALIE.

free - dom you will take and give - That is the mod - ern style! And

NAT. SONIA. NATALIE.

if your hus - band goes a - stray, Then I shall on - ly smile! Re -

NAT. SONIA. *rit.*

- turn his lead when you've to play - Quite in the mod - ern style!

*mf* *p* *rit.*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

**Vivace.**

SON. That's the la - test - tra - la - la - la - la! Up to

NAT. That's the la - test - tra - la - la - la - la! Up to

SON. da - test - tra - la - la - la - la, Do what you like, but don't be slow, And

NAT. da - test - tra - la - la - la - la, Do what you like, but don't be slow, And

SON. no - bo - dy will mind, oh no! Oh no, no, no, no, no, no, no, no,

NAT. no - bo - dy will mind, oh no! Oh no, no, no, no, no, no, no, no,

SON. no. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

NAT. no. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

SYLVAINÉ. That's the la - test\_ tra - la-la-la - la - la! Up to

OLGA. That's the la - test\_ tra - la-la-la - la - la! Up to

PRASKOVIA. That's the la - test\_ tra - la-la-la - la - la! Up to

CAMILLE. That's the la - test\_ tra - la-la-la - la - la! Up to

POPOFF. That's the la - test\_ tra - la-la-la - la - la! Up to

KHADJA. That's the la - test\_ tra - la-la-la - la - la! Up to

NOVIKOVICH. That's the la - test\_ tra - la-la-la - la - la! Up to

CHO. That's the la - test\_ tra - la-la-la - la - la! Up to

That's the la - test\_ tra - la-la-la - la - la! Up to

That's the la - test\_ tra - la-la-la - la - la! Up to

That's the la - test\_ tra - la-la-la - la - la! Up to

*f* *p* *f*

SON. *la, la, la, la, la, la!*

NAT. *la, la, la, la, la, la, la, la.*

SYL. *da - test- tra - la - la - la - la! Do what you like, but don't be*

OLGA. *da - test- tra - la - la - la - la! Do what you like, but don't be*

PRAS. *da - test- tra - la - la - la - la! Do what you like, but don't be*

CAM. *da - test- tra - la - la - la - la! Do what you like, but don't be*

POP. *da - test- tra - la - la - la - la! Do what you like, but don't be*

KHAD. *da - test- tra - la - la - la - la! Do what you like, but don't be*

NOV. *da - test- tra - la - la - la - la! Do what you like, but don't be*

CHO. *da - test- tra - la - la - la - la! Do what you like, but don't be*

*p cresc. Red. \* Red. \**

SON. No And no - bo - dy will mind, No!

NAT. No And no - bo - dy will mind, No!

SYL. slow, And no - bo - dy will mind, oh no! Oh no!

OLGA. slow, And no - bo - dy will mind, oh no! Oh no!

PRAS. slow, And no - bo - dy will mind, No!

CAM. *DANILO. Spoken.*  
Oh! the wo - man's cool as -

DAN. slow, And no - bo - dy will mind, oh no! Oh no!

POP. slow, And no - bo - dy will mind, oh no! Oh no!

KHAD. slow, And no - bo - dy will mind, oh no! Oh no!

NOV. slow, And no - bo - dy will mind, oh no! Oh no!

CHO. slow, And no - bo - dy will mind, oh no! Oh no!

slow, And no - bo - dy will mind, oh no! Oh no!

*cresc.* *f* *ff*

DAN. *sur-ance Vex-es me be-yond en - dur-ance! I will speak!*

*rit.* *f*

DAN. *lento.*  
for it must out! But I can not speak the whole Of the anger in my

*f* *mf* *rit.* \*

DAN. *Allegro moderato.*  
soul— Let me keep my self - con - troll To grace the

*p* \*

DAN.  
wed - ding, fair ma - dame, Pray can I tell a lit - tle

*3*



SONIA. (*coldly*)

SONIA. (*coldly*)  
Oh, do! I'll lis - ten till the end! As - you

DAN.  
sto - ry?

*mf*

SON.  
see, I ea - ger - ly at - tend. Won't you tell us? I will

DANILO.

DAN. *rit.* **Tempo di Valse lento.**  
tell you. There once were two Prin - ces' chil - - dren Who

*mf rit. pp*

DAN.  
loved when the world was so young, But nev - er were hap - py to -

*p*

DAN. - geth - - er; It's just as the po - et has sung.

DAN. The Prince nev - er told of his pas - sion, For ve - ry good

DAN. rea - son, no doubt; And so the Prin - cess was un -

DAN. hap - py Be - cause he would nev - er speak out! And

DAN. then the Prin - cess was so cru - el, When he would not ask for her

*pp*

*Ad.* \* *Ad.* \* *Ad.* \*

DAN. hand, She prom-ised to mar-ry a - noth-er— 'Twas

*mf* *p*

*Ad.* \* *Ad.* \* *Ad.* \*

DAN. more than the Prince could stand! "Most gracious and beau-ti - ful

*a tempo*

*pp rit.* *mf* *pp*

*Ad.*

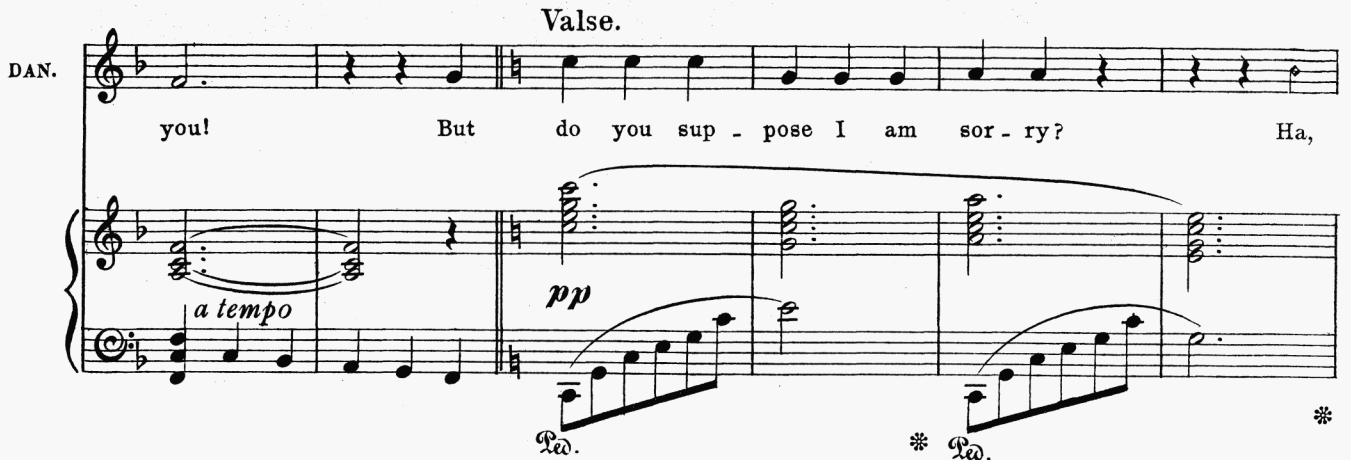
DAN. la - dy, It was not a good thing to do! All

DAN. 

wom-en are faith-less and fic-kle, And on-ly a wom-an are

*mf* *p rit.*

**Valse.**

DAN. 

you! But do you sup-pose I am sor-ry? Ha,

*a tempo* *pp*

*Tw.* \* *Tw.* \*

DAN. 

ha! I don't mean to cry! I shall not go dream-ing a-

*p*

*Tw.* \* *Tw.* \* *Tw.* \*

DAN. 

-bout you," That's what the Prince said, and not I! And

*p*

*Tw.* \* *Tw.* \* *Tw.* \*

DAN. thus said the Prince as he end - ed, "There, mar-ry, I've

DAN. fin - ish'd with you!" With that the Prince cool - ly de -

DAN. - part - ed, And so will I now— A -

Allegro.

SONIA.

Andante.

Where are you go - ing, then?

DAN. dieu!

*poco più animato*

DANILO.

Where I won't see you a - gain!

*Allegretto.*

DAN. I'll go off to Max-im's— I've done with lovers' dreams. The girls will laugh and

DAN. greet me, They will not trick and cheat me! Lo - lo, Do-do, Jou - jou, Clo - clo, Mar-got, Frou-

SONIA.

SONIA. He loves me I'm sure of it

DAN. frou; I'm go-ing off to Max - im's And you may go to —

## Molto Allegro.

## Vivace.

SON. now. He loves

SON. me, so tra - la - la - la - la! We shall see, so

SON. tra - la - la - la - la! Where - ev - er he may try to go, He

SON. won't es - cape from me, oh, no! Oh, no, no, no, no, no, no, no, no,

*ff* *mf* *p* *mf* *p* *cresc.* *f* *fz*

*Red.* \* *Red.* \* *Red.* \*

SON. *no* La, la, la, la, la, la, la, la, la, la! *la, la, la, la, la, la, la, la, la, la!*

NAT. *La, la, la, la, la, la, la, la, la, la!* *la, la, la, la,*

SYL. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

OLGA. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

PRAS. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

CAM. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

POP. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

CAS. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

KHAD. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

NOV. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

CHO. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-



SON. *No they will not break my heart,*

NAT. *la, la, la, la, la, la! No they will not break her heart, oh no, Oh*

SYL. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

OLGA. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

PRAS. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

CAM. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

POP. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

CAS. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

KHAD. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

NOV. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

CHO. *-la! And men may come and men may go, They will not break her heart, oh no, Oh*

*-la! And men may come and men may go, They will not break her heart, oh no, Oh*

*cresc.* *ff* *curtain*

*Ad.* \* *Ad.* \* *Ad.* \*

SON. no!

NAT. no!

SYL. no!

OLGA. no!

PRAS. no!

CAM. no!

POP. no!

CAS. no!

KHAD. no!

NOV. no!

CHO. no!

no!

## Act III.

Nº 13.

OPENING SCENE.

Allegretto.

Piano.

*p*

*p*

*f*

*p*

*p*

*f*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

Nº 13<sup>a</sup>

## CAKE - WALK.

Tempo di Marcia. *>*

Piano. *f*

*8va ad lib.*.....

*8va ad lib.*.....

*8va ad lib.*.....

*f<sub>z</sub>*

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a treble staff with many beamed notes and a bass staff with a simple accompaniment. The second system continues this pattern. The third system introduces a forte (*f*) dynamic marking in the bass staff. The fourth system features a *8va ad lib.* marking above the treble staff. The fifth system also has a *8va ad lib.* marking. The sixth system concludes with a forte (*f*) dynamic marking and a final chord.

*8va ad lib.*

*8va ad lib.*

*8va ad lib.*

N<sup>o</sup> 14.

## SONG. (Zozo) Six Girls and CHORUS.

"THE GIRLS AT MAXIM'S."

**Tempo di Marcia**

**Piano.**

**ZOZO.**  
We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is. Lo -

**LOLO.**  
We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

**DODO.**  
We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

**JOU-JOU.**  
We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

**FROU-FROU.**  
We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

**CLO-CLO.**  
We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

**MARGOT.**  
We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

**CHORUS.**  
We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

z0. (Spoken.) And I!

- lo! Do - do! Jou - jou! Frou-frou! Clo - clo! Mar - got!

z0. When a fit of blues at.tacks him. What should an - y fel - low do?

z0. Come and look for us *chez Max - im*, We are here to com.fort you.

z0. Tripping, tripping as we pass, Sipping, sipping in your glass, Tripping, sipping,

6. GIRLS.

Tripping, tripping as we pass, Sipping, sipping in your glass, Tripping, sipping,

zo. simply rip-ping, Come with us and take your lass. We can sing and tell you stories,

6. G. simply rip-ping, Come with us and take your lass.

zo. Pret-ty, wit-ty, of-ten true; We are Maxim's great-est glories, And we're here to

zo. welcome you. We're the lit-tle Pa-ris la-dies, That's the way a Max-im maid is. Lo-

6. GIRLS. We're the lit-tle Pa-ris la-dies, That's the way a Max-im maid is.



z.o. 

- lo Do - do! Jou - jou! Frou - frou! Clo - clo! Mar - got!

z.o. 

6 GIRLS. Ri - tan - tou, ri - tan - ti -

La, la, la, la, la, la, la, la, la, la, la, la!

z.o. 

- relle. Eh, voi - là que je suis belle! Ri - tan -

z.o. 

- tou, ri - tan - ti - ri, La plus belle de Pa

zo. *ris!* Ri - tan - tou, ri - tan - ti - relle, Eh, voi -

6 GIRLS. Ri - tan - tou, ri - tan - ti - relle, Eh, voi -

*f* *ff*

*Rev.* \*

zo. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

6 G. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

*f* *ff*

*Rev.* \*

zo. - ri La plus belle de Pa - ris.

6 G. - ri La plus belle de Pa - ris.

*f* *ff*

*Rev.* \*

## Marcia.

zo. Dance with us, if you are a - ble, Sing - ing, spring - ing to the tunes,

*pp*

zo. Or we'll dance up - on the ta - ble, In and out a - mong the spoons.

*mf*

zo. Sing - ing, spring - ing to the band! Swing - ing, cling - ing to your hand!

6 GIRLS.

Sing - ing, spring - ing to the band! Swing - ing, cling - ing to your hand!

*pp*

zo. Spring - ing, fling - ing glass - es ring - ing, Just as long as we can stand!

6 G. Spring - ing, fling - ing glass - es ring - ing, Just as long as we can stand!

*p*

zo. Here is mu - sic, here is danc - ing, Play - ing, sway - ing, all night through!

*mf*

zo. We are Maxim's girls entranc - ing, And we're here to wel - come you! We're the 6 GIRLS.

We're the

*f*

zo. lit - tle Pa - ris la - dies, Each of us a Max - im maid is! Lo -

6 G. lit - tle Pa - ris la - dies, Each of us a Max - im maid is!

*p*

zo. - lo Do - do! Jou - jou! Frou - frou! Clo - clo! Mar - got!

(Spoken) And I!

**Più Allegro.**

**Piu Allegro.**

Soprano part (labeled "zo.") begins with a rest followed by the lyrics: Ri - tan - tou, ri - tan - ti -

Alto part (labeled "6 G.") begins with the lyrics: La, la, la, la, la, la, la, la, la, la, la, la! Ri - tan - tou, ri - tan - ti -

The piano accompaniment features a rhythmic pattern of eighth notes in both hands, starting with a forte (*f*) dynamic. The tempo/mood is indicated as **Piu Allegro.**

SO.

- relle Eh, voi - là que je suis belle! Ri - tan -

6 A.

- relle Eh, voi - là que je suis belle! Ri - tan -

*mf* *mf* *f*

20. *L'Espresso* - tou ri - tan - ti - ri - La plus belle de Pa -

6 G. *L'Espresso* - tou ri - tan - ti - ri - La plus belle de Pa -

*mf* *f* *mf*

ZO. *- ris. Ri - tan - tou, ri - tan - ti - relle. Eh, voi -*  
 6 G. *- ris. Ri - tan - tou, ri - tan - ti - relle. Eh, voi -*

ZO. *- là que je suis belle! Ri - tan - tou, ri - tan - ti -*  
 6 G. *- là que je suis belle! Ri - tan - tou, ri - tan - ti -*

ZO. *- ri. La plus belle de Pa - ris!*  
 6 G. *- ri. La plus belle de Pa - ris!*

## Tempo di Galop.

ZOZO.

LOLO.

DODO.

JOU-JOU.

FROU-FROU.

CLO-CLO.

MARGOT.

NATALIE.

SYLVAIN.

OLGA.

CASCADA.

St. BRIOCHE.

CHO.

Tempo di Galop.

Ri - tan - tou, ri - tan - ti -

23260



Score for a large choir and piano. The choir parts are arranged in 12 staves, each with a vocal range label on the left: Z.O., LO., DO., JOU., FROU., CLO., MAR., NAT., SYL., OLGA., CAS., and St. B. Below these is a section for the CHORUS (CHO.) with two staves. The piano accompaniment is at the bottom, marked with *mf* and *f*. The lyrics are: "tou, ri - tan - ti - ri La plus belle de Pa -". The music is in G major (one sharp) and 4/4 time. The piano part features a rhythmic accompaniment with chords and moving lines. The choir parts are homophonic, with each voice part having its own line of music.

Z.O. tou, ri - tan - ti - ri La plus belle de Pa -

LO. tou, ri - tan - ti - ri La plus belle de Pa -

DO. tou, ri - tan - ti - ri La plus belle de Pa -

JOU. tou, ri - tan - ti - ri La plus belle de Pa -

FROU. tou, ri - tan - ti - ri La plus belle de Pa -

CLO. tou, ri - tan - ti - ri La plus belle de Pa -

MAR. tou, ri - tan - ti - ri La plus belle de Pa -

NAT. tou, ri - tan - ti - ri La plus belle de Pa -

SYL. tou, ri - tan - ti - ri La plus belle de Pa -

OLGA. tou, ri - tan - ti - ri La plus belle de Pa -

CAS. tou, ri - tan - ti - ri La plus belle de Pa -

St. B. tou, ri - tan - ti - ri La plus belle de Pa -

CHO. tou, ri - tan - ti - ri La plus belle de Pa -

CHO. tou, ri - tan - ti - ri La plus belle de Pa -

*mf* *f* *mf*

23260 M W

ZO.  
 LO.  
 DO.  
 JOU.  
 FROU.  
 CLO.  
 MAR.  
 NAT.  
 SYL.  
 OLGA.  
 CAS.  
 St. B.  
 CHO.

la que je suis belle! Ri - tan - tou, ri - tan - ti -  
 là que je suis belle! Ri - tan - tou, ri - tan - ti -  
 là que je suis belle! Ri - tan - tou, ri - tan - ti -  
 là que je suis belle! Ri - tan - tou, ri - tan - ti -  
 là que je suis belle! Ri - tan - tou, ri - tan - ti -  
 là que je suis belle! Ri - tan - tou, ri - tan - ti -  
 là que je suis belle! Ri - tan - tou, ri - tan - ti -  
 là qu'elle est si belle! Ri - tan - tou, ri - tan - ti -  
 là qu'elle est si belle! Ri - tan - tou, ri - tan - ti -  
 là qu'elle est si belle! Ri - tan - tou, ri - tan - ti -  
 là qu'elle est si belle! Ri - tan - tou, ri - tan - ti -  
 là qu'elle est si belle! Ri - tan - tou, ri - tan - ti -  
 là qu'elle est si belle! Ri - tan - tou, ri - tan - ti -  
 la qu'elle est si belle! Ri - tan - tou, ri - tan - ti -

*sempre più prestissimo*

23260 M. W.

23260 M.W.

No 15.

## DANCE.—(Fifi.) and CHORUS.

"BUTTERFLIES."

*Moderato.*

Piano. *p* *cres:*

The musical score is written for piano and consists of five systems of music. Each system contains a treble and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato.' The dynamics start with a piano (*p*) marking and a crescendo (*cres:*) marking. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often with accents. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a final chord in the treble staff.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The notation includes various musical elements such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like *f* (forte) and *z* (zest). The piece concludes with a double bar line and a final chord in the bass staff.

## CHORUS IN UNISON.

CH0.

1. We are the dear lit - tle but - ter - flies that hov - er  
 2. Plen - ty of men try to cap - ture us and net us.

*p 2<sup>nd</sup> f*

CH0.

All a - round a lov - er, And for beau - ty none can match us!  
 No - bo - dy can get us, We are ve - ry hard to cap - ture!

CH0.

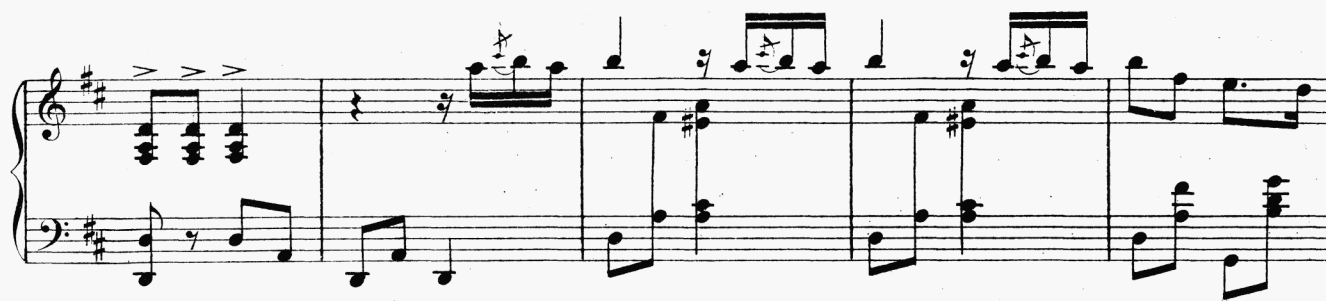
We flut - ter by you up - on a breeze of laugh - ter  
 Pray try a - gain and you will not al - ways miss us.

CH0.

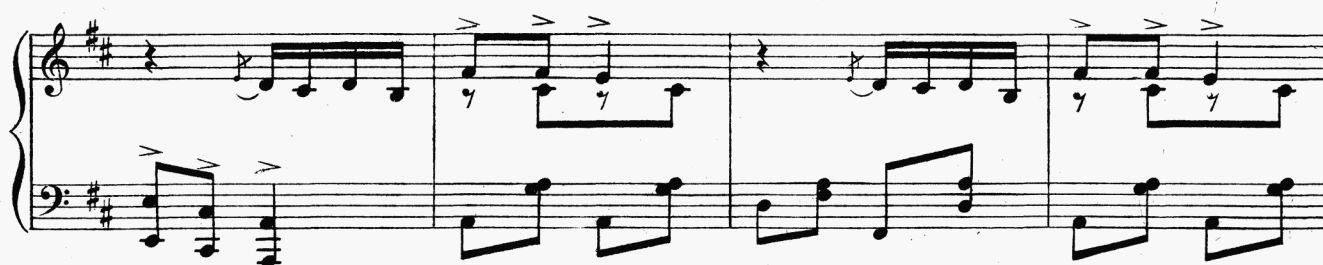
Wont you come af - ter Us and catch us!  
 If you should kiss us. Oh, what rap - ture!

1. 2.

## DANCE.







Nº 16.

## SONG (Nisch.) and CHORUS.

"QUITE PARISIAN."

Moderato.

Piano.

*f**Con Ped.*

NIS.

1. I was

NIS.

born, by cru - el fate,  
na - tive land out East

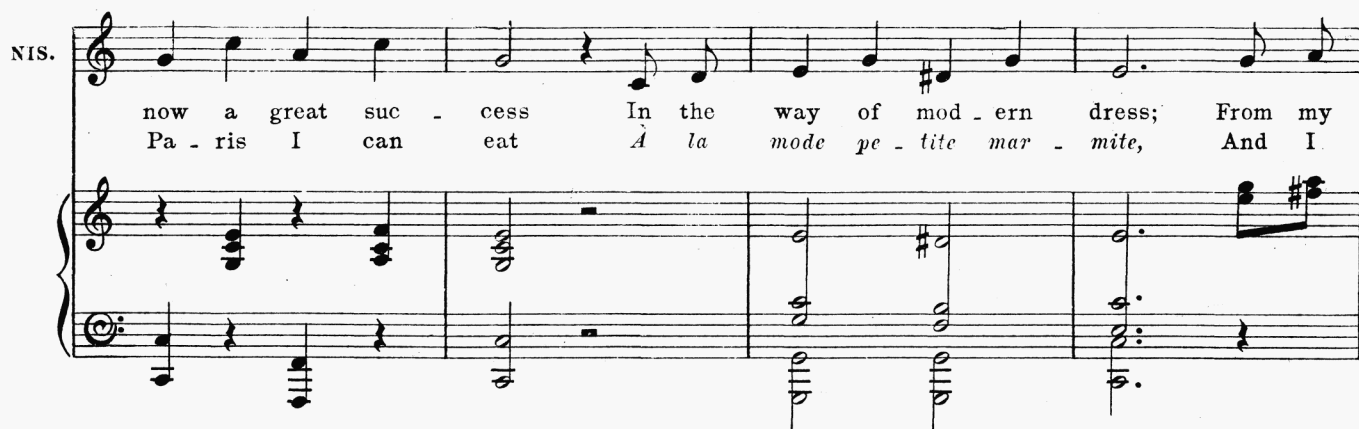
In a lit - tle Bal - kan state,  
Up - on good black bread we feast;

Where we  
With a

NIS.

go a - bout in the same old suits,  
wood - en spoon from the pot we scoop

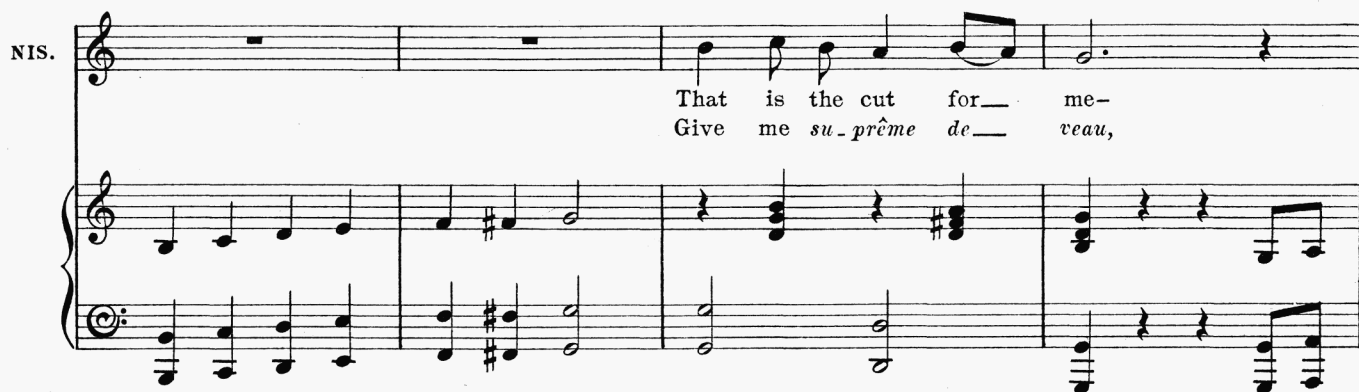
Sheep - skin jack - ets, and big red boots; But I'm  
Curds and on - ions and cab - bage soup. But in

NIS. 

now a great suc - cess In the way of mod - ern dress; From my  
Pa - ris I can eat A la mode pe - tite mar - mite, And I

NIS. 

Lon - don hat to my shi - ny toe, Quite Rue de Pim - li - co.  
drink Cog - nac with that love - ly stuff Tarte à la pomme de - truffe!

NIS. 

That is the cut for - me -  
Give me su - prême de - veau,

NIS. 

Made in Pic - cad - dil - lee! For I am  
Bœuf à la Chi - ca - go! For I am

*rit.*

## REFRAIN.

NIS. quite Pa - ri - si - an, A most dis - tin - guished  
quite Pa - ri - si - an, A most dis - tin - guished

NIS. man, And try to look as Eng - lish as I can. Yes, I'm a  
man, I dote on sau - sage à la black and tan! Yes, I'm a

NIS. gay Pa - ri - si - an, And far a - bove the  
gay Pa - ri - si - an, I get ten cour - ses

NIS. com - mon mob - Je suis très snob! For he is  
for one bob - Je suis très snob! For he is

CHORUS. *unison* *f*

*f marcato*

CHO. quite Pa - ri - si - an, A most dis - tin - guished man, He  
quite Pa - ri - si - an, A most dis - tin - guished man, He

CHO. tries to look as Eng - lish as he can. Yes, he's a gay Pa -  
dotes on sau - sage à la black and tan! Yes, he's a gay Pa -

CHO. - ri - si - an, And far a - bove the com - mon mob, Il  
- ri - si - an, He gets ten cour - ses for one bob - Il

CHO. est très snob! \_\_\_\_\_  
est très snob! \_\_\_\_\_

NISCH. %  
2. In my  
3. In my

NIS. Fa - ther - land a - far Ve - ry nice the la - dies are, And the

The first system of the musical score. The vocal line (treble clef) begins with a half note 'Fa', followed by quarter notes 'ther', 'land', and a half note 'a'. This is followed by a half note 'far', then a quarter note 'Ve', an eighth note 'ry', a quarter note 'nice', a half note 'the', a quarter note 'la', an eighth note 'dies', a half note 'are,', and finally a quarter note 'And' followed by a half note 'the'. The piano accompaniment (grand staff) consists of chords in the right hand and single notes in the left hand, primarily on the bass line.

NIS. na - tive dan - ces are no - ble sport— Done in skirts that are un peu court, But the

The second system of the musical score. The vocal line continues with a half note 'na', quarter notes 'tive', 'dan', and a half note 'ces'. This is followed by a half note 'are', a half note 'no', quarter notes 'ble', and a half note 'sport—'. Then comes a half note 'Done', a quarter note 'in', a quarter note 'skirts', a half note 'that', a quarter note 'are', a half note 'un', an eighth note 'peu', a quarter note 'court,', and finally a half note 'But' followed by a quarter note 'the'. The piano accompaniment continues with chords and single notes.

NIS. lit - tle girls in France Are the ones I take to dance; They are

The third system of the musical score. The vocal line begins with a half note 'lit', quarter notes 'tle', 'girls', and a half note 'in'. This is followed by a half note 'France', a half note 'Are', a quarter note 'the', a quarter note 'ones', a half note 'I', a quarter note 'take', a half note 'to', a quarter note 'dance;', and finally a half note 'They' followed by a quarter note 'are'. The piano accompaniment continues with chords and single notes.

NIS. all so chic and the der-nier cri Kick-ing up lin - ger - ie!

The fourth system of the musical score. The vocal line begins with a half note 'all', quarter notes 'so', 'chic', and a half note 'and'. This is followed by a half note 'the', a quarter note 'der-', an eighth note 'nier', a quarter note 'cri', a half note 'Kick-', an eighth note 'ing', a quarter note 'up', a half note 'lin -', an eighth note 'ger -', and finally a half note 'ie!'. The piano accompaniment continues with chords and single notes.

NIS.  Quite é - pa - tant; eh, — what?

NIS.  C'est jo - li - ment co - cotte! For I am  
*rit.*

REFRAIN.  
NIS.  quite Pa - ri - si - an, A most dis - tin - guished

NIS.  man, And an - y one can see I can can - can! Yes I'm a

NIS.    
 gay Pa - ri - si - an! They kick my top - per

The first system of music for the NIS. part. It consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are "gay Pa - ri - si - an! They kick my top - per". The piano accompaniment has a grand staff with treble and bass clefs. The music is in 4/4 time.

NIS.    
 off my nob Je suis très snob! For he is

CHORUS. (unison.)   
*f*   
*f marcato*

The second system of music for the NIS. part. It continues the vocal line and piano accompaniment. The lyrics are "off my nob Je suis très snob! For he is". The piano accompaniment includes a section marked "CHORUS. (unison.)" with a forte (*f*) dynamic and "f marcato".

CHO.    
 quite Pa - ri - si - an, A most dis - tinguished man, And

The third system of music for the CHO. part. It consists of a vocal line and a piano accompaniment. The lyrics are "quite Pa - ri - si - an, A most dis - tinguished man, And". The piano accompaniment has a grand staff with treble and bass clefs. The music is in 4/4 time.

CHO.    
 an - y - one can see he can can - can! Yes, he's a gay Pa -

The fourth system of music for the CHO. part. It continues the vocal line and piano accompaniment. The lyrics are "an - y - one can see he can can - can! Yes, he's a gay Pa -". The piano accompaniment has a grand staff with treble and bass clefs. The music is in 4/4 time.



CHO

\_ ri - si - an! They kick his top - per off his nob Il

CHO

est très snob! \_\_\_\_\_

Allegro.  
DANCE.

REMINISCENCE.

{ Lo-Lo, Do-Do, Jou-Jou, Clo-Clo,  
Frou-Frou, Margot and Danilo. }

Allegretto.

UNIS.

Piano.

*mf*

Tra la la la la la,

Tra la la la la

la,

Tra la la la la la

la,

Tra la la la la

la

la,

Tra

la

la

la

la

la,

Tra

la

la

la

la

la,

Tra

la

la

la

la

la

la,

Tra

la

la

la.

(Interrupted by entrance of SONIA.)

Nº 17.

## VALSE DUET.- (Sonia and Danilo.)

"I LOVE YOU SO."

Valse moderato.

Piano.

The first system of the piano accompaniment consists of four measures. The treble clef staff begins with a treble rest, followed by a series of eighth notes (D4, E4, F#4, G4, A4, B4, C5) beamed together, then a dotted half note (B4). The bass clef staff has a 3/4 time signature, a key signature of one sharp (F#), and contains a whole rest followed by chords of D4-F#4, D4-F#4, and D4-F#4. The second system also has four measures. The treble clef staff features a half note (B4), a quarter note (A4), and a beamed eighth-note pair (G4, F#4), followed by a quarter note (E4). The bass clef staff contains chords of D4-F#4, D4-F#4, and D4-F#4, with a 'Ped.' marking under the first measure and an asterisk (\*) under the second. The third system has five measures. The treble clef staff has a beamed eighth-note pair (G4, F#4), a quarter note (E4), a half note (D4), and a quarter note (C4). The bass clef staff contains chords of D4-F#4, D4-F#4, and D4-F#4.

DANILO.

Though I say not What I

The second system features a vocal line for Danilo and piano accompaniment. The vocal staff (treble clef) has a whole rest, followed by a half note (D4), a quarter note (E4), a half note (F#4), and a quarter note (G4). The piano accompaniment (grand staff) has five measures. The treble clef staff contains chords of D4-F#4, D4-F#4, and D4-F#4, with a 'pp' marking under the first measure. The bass clef staff contains chords of D4-F#4, D4-F#4, and D4-F#4, with a 'p.' marking under the first measure.

DAN.

DAN.

DAN.

DAN.

DAN. *SONIA. rit.*

true, You love me so! And to the mu-sic's

*rit.*

SON. *Valse lento.*

chime, My heart is beat-ing time, As if to give a

*Red. \**

SON.

sign, That it would say, Be mine, be mine! Though our

*pp Red. \**

SON.

lips may say no word, Yet in the heart a voice is heard. You can not choose but

*Red. \**

SON.

know I love you so.

*p animato*

*Red.* \*

*Red.* \* simile

SONIA. *allargando*

Ev - 'ry touch of fin - gers

DANILO.

Ev - 'ry touch of fin - gers

*allargando*

*Red.* \*

SON. tells me what I know. Says for

DAN. tells me what I know. Says for

SON. you, It's true, it's true You love me

DAN. you, It's true, it's true You love me

SON. *Allegro.* so!

DAN. *Allegro.* so!

*Red.* \*

Nº 18.

## FINALE.—ACT III.

Tempo di Marcia.

Sonia. <sup>SONIA.</sup>  
 You may stu - dy her ways as you can \_\_\_\_\_

Popoff.  
 But a

Novikovich.  
 Oh the women! Blow the women!

Khadja.  
 Oh the women! Blow the women!

Chorus.  
 Oh the women! Blow the women!

Tempo di marcia.

Piano.  
 Oh the women! Blow the women!

*f* *Red.* *\** *p*



SON.

NATALIE.

LOLO, DODO, JOU-JOU.

FROU-FROU, CLO-CLO, MARGOT.

DANILO.

It is deep - er than

POP.

wo - man's too much for a man! \_\_\_\_\_

NOV.

Oh the women! Blow the women!

KHA.

Oh the women! Blow the women!

CHO.

Oh the women! Blow the women!

Oh the women! Blow the women!

SON. *f* Girls, girls, girls, girls! \_\_\_\_\_

NAT. *f* Girls, girls, girls, girls! \_\_\_\_\_

L.O.  
DO.  
JOU. *f* Girls, girls, girls, girls! \_\_\_\_\_

FROU.  
CLO.  
MAR. *f* Girls, girls, girls, girls! \_\_\_\_\_

DAN. *f* Girls, girls, girls, girls! \_\_\_\_\_  
div - ing for pearls, \_\_\_\_\_ Court ing girls, girls, girls, girls, girls! \_\_\_\_\_

POP. *f* Girls, girls, girls, girls! \_\_\_\_\_

NOV. *f* Girls, girls, girls, girls! \_\_\_\_\_

KHA. *f* Girls, girls, girls, girls! \_\_\_\_\_

CHO. *f* Girls, girls, girls, girls! \_\_\_\_\_

*ff*

SON. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

NAT. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

L.O.  
DO.  
JOU. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

FROU.  
CLO.  
MAR. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

DAN. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

POP. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for


NOV. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

KHA. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

— With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

CHO. — With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for

— With her fair flax.en hair, eyes of blue! — She's a long way too know.ing for



SON. you! She is dark, or she's fair, She may smile or may frown, Ne- ver

NAT. you! She is dark, or she's fair, She may smile or may frown, Ne- ver

L.O.  
DO.  
JOU. you! She is dark, or she's fair, She may smile or may frown, Ne- ver

FROU.  
CLO.  
MAR. you! She is dark, or she's fair, She may smile or may frown, Ne- ver

DAN. you! She is dark, or she's fair, She may smile or may frown, Ne- ver

POP. you! She is dark, or she's fair, She may smile or may frown, Ne- ver

NOV. you! She is dark, or she's fair, She may smile or may frown, Ne- ver

KHA. you! She is dark, or she's fair, She may smile or may frown, Ne- ver

CHO. you! She is dark, or she's fair, She may smile or may frown, Ne- ver

you! She is dark, or she's fair, She may smile or may frown, Ne- ver

*ff*

*Red.* \*

**Presto.**

END OF OPERA

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<b>MAUDE VALÉRIE WHITE</b>	"Under the Moon"	<b>EDWARD GERMAN</b>	... "This England of ours"
"	"Petit Pied Rose"	"	... "When maidens go a-maying"
"	"In Golden June"	"	"Love is meant to make us glad"
<b>FLORENCE AYLWARD</b> ...	"Great Lord of Life" (Sacred Song)	<b>HERMANN LÖHR</b> ...	"Messmates"
"	"King Winter"	"	"The Little Galway Cloak"
"	"Mother of Mighty Sons"	"	"Oh, to forget"
<b>TERESA DEL RIEGO</b> ...	"Two Kisses."	"	"Alone"
"	"The Ring"	"	"The Hunt's up"
"	"While the cotton flowers bloom"	"	"A Chain of Roses"
"	"A Coon Lullaby"	"	"Remember me"
"	"Brown Eyes"	"	"In the heather, my lads"
"	"O Loving Father" (Sacred Song)	"	"Lanagan's Log"
"	"To Phyllida"	<b>L. DENZA</b> ...	... "The Rose Enchanted"
"	"The Bell"	"	"Love in the Valley"
"	"Look up, O heart"	<b>NOEL JOHNSON</b> ...	... "Wild Roses"
"	"Thou little tender flower"	<b>H. WALFORD DAVIES</b> ...	... "Hame"
<b>GUY D'HARDELLOT</b> ...	"A year ago"	<b>GEORGE H. CLUTSAM</b> ...	... "Sweet, be not proud"
"	"A Garden of Love"	"	"Vanity Fair"
"	"You,—and Love"	<b>ERNEST NEWTON</b> ...	... "Through the forest"
"	"For you alone"	"	"The Magic Month of May"
"	"I think"	"	"Love's Echo"
"	"My heart will know"	<b>ELLEN COWDELL</b> ...	... "Maytime"
"	"When you speak to me"	"	"Life's Garden"
"	"I hid my love"	<b>HERBERT BUNNING</b> ...	... "The Lime Tree"
<b>BERNARD ROLT</b> ...	"The Nightingale's Warning"	"	"Revelation"
"	"The Dream Town Train"	"	"My Sweetheart"
"	"The Lily of Boulter's Lock"	<b>FRANK E. TOURS</b> ...	... "A Meeting"
"	"The Little Gold Firefly"	"	"The Wind in the Orchard"
"	SILHOUETTES OF LONDON:	<b>ROBERT CONINGSBY CLARKE</b>	
"	1. "The Children of London"	"	"If she but knew"
"	2. "The Organ Man"	"	"A Birthday Song"
"	3. "River Thames"	"	"A Dedication"
"	4. "Amethyst, Rose, and Pearl"	"	"The Linnet"
<b>E. J. MARGETSON</b> ...	"A Song of Andalusia"	"	"Betty's Way"
"	"Doctors"	"	MINIATURES—
<b>WADDINGTON COOKE</b> ...	"Visitors"	"	4. "A Bowl of Roses"
<b>HERBERT HUGHES</b> (arr. by)	"The Stuttering Lovers"	"	5. "The Queen of Loveliness"
"	"The Ninepenny Fiddl"	"	6. "A Dream from Rainbow Land."
<b>PAUL A. RUBENS</b> ...	"The Summer"	"	7. "The Night and You"
<b>W. H. SQUIRE</b> ...	"Lighterman Tom"	<b>FRANK LAMBERT</b> ...	... "The Bud's on the Briar"
"	"The Siesta"	"	"Of all Septembers"
"	"Love is waiting"	"	"In that hour"
"	"Three for Jack"	"	"Bid you good-morrow"
"	"The Jolly Sailor"	"	"The Buried Rose"
"	"The Old Black Mare"	"	"Dear Hands"
<b>JAMES H. ROGERS</b> ...	"And Love means,—you"	"	"Deep in my heart"
<b>W. H. NEIDLINGER</b> ...	"Thè Rose in the Garden"	"	SERIES OF SHORT SONGS—
<b>FRANCO LEONI</b> ...	"Little Barefoot"	"	14. "O heedless flower"
"	"Autumn Love"	"	15. "Yesterdays"
"	"A Butterfly"	"	16. "When love bends low"
"	"The Merry Maiden"	"	17. "In June"
"	"Coolan Dhu"	"	
"	"When he comes home"	"	
"	"In Sympathy"	"	

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